MALINI KANTA SCULPTURES IN THE DACON MUSEUM LOONOGRAPHY OF BUDDHINT BHATTAGALI

> 948943 BHA



AND BRAHMORICAL

ICONOGRAPHY

OF

BUDDHIST AND BRAHMANICAL SCULPTURES IN THE DACCA MUSEUM

BY

NALINI KANTA BHATTASALI, M. A.

Curator, Daoca Museum.

AUTHOR OF "COINS AND CHRONOLOGY OF THE EARLY INDEPENDENT SULTANS OF BENGAL."

With Preface by Mr. H. E. Stapleton, M. A., B. Sc., I. E. S. Director of Public Instruction, Bengal; and with 83 plates, containing 10 colletype and 146 half-tone illustrations and one map.

PUBLISHED BY

INDOLOGICAL BOOK HOUSE

VARANASI

1972

DELHI

704.948943 BHA





PUBLISHED BY GAJENDRA SINGH FOR INDOLOGICAL BOOK HOUSE & PRINTED AT NEW ERA OFFSET PRINTERS, DELHI-6,

PREFACE.

It is always a satisfaction to be privileged to assist in the completion of any noteworthy piece of work: and when this work has been carried out in surroundings with which the person invited to participate has in the past himself been intimately connected, the pleasure is all the greater. The request of the Secretary to the Dacca Museum Committee for a preface to this Catalogue raisonnee of the Sculptures in the Dacca Museum carries the thoughts of the writer back to the early days of the newly formed Presidency of Bengal when, with the generous co-operation of His Excellency the late Lord Carmichael, he was able to obtain the sanction of the local Government to the restoration and handing over to a Committee, of the Audience Chamber (Baradwari) and adjoining Gatehouse of the former Nawabs of Dacca for the purpose of establishing a Museum in which the relics of the past that were then being (and still continue to be) discovered in the 2 Eastern Divisions of the Presidency could be permanently preserved. Inspite of difficulties of all sorts, the Museum has continued to grow in popularity and usefulness to students: and the present volume, the first to be issued by the Museum authorities, furnishes ample proof of the wisdom of Lord Carmichael's Government in agreeing to the establishment of a separate Museum for Eastern Bengal.

Mr. Bhattaśāli's labour of love has been so thoroughly performed that little more remains to be done but to draw the attention of historians, as well as of all students of the Art and Religion of India, to the great store of new facts that are contained in the volume now under consideration. Specialists in this branch of recondite learning may not be able to agree with every one of Mr. Bhattaśāli's identifications in what must still-be regarded as a comparatively uncharted field of research Jambhala and Heruka, for example, instead of being separately

dealt with as Tutelary deities, would probably have been more fitly included with Avalokitesvara and Mañjusrī as Bodhisattvas. The outstanding merit, however, of the book, which every one will cordially recognise, is the excellent series of sculptures that have been selected for reproduction. For the first time students are placed in possession of a unique collection of examples of the best period of religious Art of the Bengal school. Mahāmahopādhyāya Haraprasād Sastrī, C. I. E., the doyen of Sanskrit learning in Bengal, while discussing the proof sheets of the work with the present writer, quoted the saying of the 11th century Tibetan work Pog-Sam-Zom-Zam: "In Painting and Sculpture, Bengalis excel: next follow the Newars: then come the Tibetans: and lastly the Chinese". To Mr. Bhattasali belongs the rare merit of having brought together a large number of Sculptures of the Bengali school, especially of the 11th century: and the service he has thus done for the infant science of Iconography alone, quite apart from the important historical bearing of his enquiries, deserves the highest commendation from all lovers of the past.

Calcutta, July, 12, 1929.

H. E. STAPLETON.

CONTENTS.

General Introduction.

| | | | 4 - |
|------|--|-------|-------|
| §1. | Inception of the present work | | i |
| §2. | The Buddhist and Brahmanical Sections | *** | i |
| §3. | Printing and Plates | *** | ii |
| §4. | Scope of the Work | 300 | iii |
| §5. | History of the Dacca Museum Collection | of · | |
| | Bengal sculptures | *** | iv |
| §6. | Other Collections of Bengal sculptures | | iv |
| §7. | How and where these images are found | *** | vi |
| §8. | An idea of the temples that were erected | | |
| | over these images | *** | xii |
| §9. | Bengal Sculpture : a review | *** | xvii |
| A | . Material | | |
| | (a) Stone | 111 | xvii |
| | (b) Metal: Octo-alloy | - *** | XX |
| 7 | (e) Wood Comp. to the Arts | *** | xxi |
| | (d) Clay | 405 | xxii |
| B | . History of Bengal sculpture : its | | |
| | aesthetic achievements | *** | xxiii |
| §10. | Circulation of sculpture, an index | | |
| | to spread of culture | *** | xxvii |
| §11. | Society as reflected in Bengal sculpture | *** | xxix |
| §12. | Acknowledgements and explanations | *** | xxxvi |
| | | | |

PART I.

Buddhist Sculptures.

| Foreword: Buddhism and Buddhist Art | |
|--------------------------------------|----|
| in East Bengal | 2 |
| Introduction to Buddhist Iconography | 18 |

I. Buddhist Sculptures.

| A. Male Divinities | | |
|---|-----|-------|
| (i) Ādi Buddha | | |
| a, Vajrasattva | *** | 28 |
| (ii) Bodhisattvas | | |
| a. Avalokiteśvara | *** | 24 |
| b. Mañju-Sri | *** | 28 |
| (iii) Mānuşī Buddhas | | |
| a. Gautama Buddha | *** | 30 |
| (iv) Tutelary deities | | |
| a. Jambhala | *** | 34 |
| b. Heruka | *** | 35 |
| (v) Deifled personages | | 0 |
| a. Pindola | *** | 37 |
| B. Female Divinities | | |
| March 1 and | | 9 |
| (i) Prajnāpāramitā | *** | 42 |
| (ii) Goddesses emanating from Vairochana | | |
| a. Mārīchī | *** | 43 |
| (iii) Goddesses emanating from Ratnasambh | ava | |
| a. Vajra Tārā | | 45 |
| (iv) Goddesses emanating from Amitābha | | |
| a. Sitātapatrā | *** | 53 |
| b. Bhṛkuṭī Tārā | *** | 54 |
| (v) Goddesses emanating from Amoghasiddl | hi | - 1 |
| a. Syāmā Tārā b. Parņašavarī | *** | 56 |
| | *** | 58 |
| (vi) The Pancharakṣās a. Mahāpratisarā | | 61 |
| (nii) Hārītī | *** | 63 |
| 1000 100 101 | | 10.00 |

68

II. Miscellaneous Buddhist Antiquities ...

PART II.

Brahmanical Sculptures.

| Introduction | | | 71 |
|-----------------------------|--|------|------|
| III. Brahmanical Sculptures | | | |
| A. Gods | | | |
| (i) Vaisnava Images | | | |
| a. Images of Visnu | - A Beauty - 18 | | 77 |
| b. Lakşmī-Nārāyaņa | | *** | 88 |
| c. Visaupattas | | *** | 89 |
| d. Incarnations of V | işņu | | . 93 |
| (ii) Saiva Images | | | 109 |
| a. Natarāja | *** | *** | 110 |
| b. Nilakantha | *** | | 116 |
| c. Aghora | ••• | *** | 118 |
| d. Kalyāņasundara o | r Vaivāhika Mūr | tti | 120 |
| e. Umālingana-Mūrt | a | *** | 123 |
| f. Arddhanārīsvara | · · · · | *** | 130 |
| g. Vatuka-Bhairava | chi National | 1444 | 133 |
| h. Sadyojāta or Moth | er-and-child ima | ges | 134 |
| i. Linga | The state of the s | | 142 |
| j. Nandi or Bull, the | vehicle of Siva | *** | 143 |
| k. Ganesa | All the second had | 711 | 144 |
| l. Kārttikeya | | *** | 147 |
| (iii) Sūryya, the Sun-god | *** | ••• | 148 |
| A. The boots of the S | THE PARTY NAMED IN COLUMN TWO IS NOT THE OWNER. | *** | 157 |
| B. The ornaments and | No. of Concession, Name of Street, or other party of the | | 159 |
| C. The wives and chile | | | 160 |
| D. Süryya's chariot of | one wheel and | his | |
| Charioteer | | *** | 161 |
| E. The seven horses of | | *** | 162 |
| F. The attendants of | | *** | 163 |
| (a) Images of the Suu-g | od | *** | 169 |
| (b) Images of Revanta | (0) | 100 | 174 |

| | B. Goo | ldesses | THE LAND | | *** | 178 |
|-----|---------|---------------|-------------------|-------------|-------|-----|
| | (i) V | aişņavī Image | 8 | | | |
| | a. | Sarasvatī | POCK AND | *** | 111 | 181 |
| | (ii) In | nages of Sakt | i | *** | AP | 191 |
| | a. | Māhāmāyā | | | *** | 192 |
| | b. | Mahisamardo | linī | | *** | 194 |
| | C. | Gauri | *** | *** | 25000 | 198 |
| | d. | Pārvvatī | | | M | 201 |
| | e. | Chandi | | | 149 | 202 |
| | f. | Sarvvāņī | - | 10.00 | 77. | 203 |
| | | Ugra-Tārā | | | | 205 |
| | g. | Chāmuṇḍa | *** | | 100 | 207 |
| | | | | | | 212 |
| | i. | Manasā | *** | | | |
| IV. | Miscel | laneous Brah | manical a | antiquities | *** | 228 |
| | Er | rata | 10.5 | 111 | | 233 |
| | | dex | AND FR | 15.00 | *** | 235 |
| | | denda | 1 | | 77 | 270 |
| | ALU | | other Gardy Natio | | | |

LIST OF PLATES

| Plate I. (a) Champitalā Lokanātha. | | |
|---|------|----|
| (b) Chandrdavipe Bhagavatt Tārā. | | |
| (c) Samatațe Jayatunga Lokanātha. | | |
| (d) Pattikere Chundā. To fac | e P. | 12 |
| Plate II. (a) Samatațe Buddhardhi Bhagavati Tārā. | | |
| (b) Champita (lā) Lokanātha Bhaṭṭāraka. | . 11 | 14 |
| Plate III. (a) Vajrasattva from Sukhavāspur. | | |
| (b) Do. Inscription on the back. | | |
| (c) Vajrasattva on Šyāmā Tārā | | 24 |
| Plate IV. Octo-alloy Lokanatha from Sylhet, | 19 | 25 |
| Plate V. (a) Seals on the back of Lokanatha from Sylh | iet. | |
| (b) One of the Seals enlarged. | n. | 26 |
| Plate VI. (a) Lokanātha from Belāsa. | | |
| (b) Lokanātha from Raghurāmpur. | 31 | 27 |
| Plate VII. (a) Lokanātha from Mahākāli. | | |
| (b) Mañju-Śrī from Jālkuņdī. | н | 28 |
| Plate VIII. Buddha from Ujānt. | 33 | 30 |
| Plate IX. (a) Terra-cotta plaque from Raghurampur. | | |
| (b) Buddha from Mahākālī. | · w | 31 |
| Plate X. (a) Terra-cotta from Sābhār (stamped with | | |
| Dhyānī Buddhas). | | |
| (b) Terra-cotta from Säbhär (stamped with | | |
| Dhyant Buddhas and Bodhisattvas). | 11 | 32 |
| Plate XI. (a) Jambhala from Raghurāmpur. | | |
| (b) Jambhala from Pāikpādā. | - | |
| (c) Do. Inscription on the back. | | |
| (d) Jambhala from Sukhavāspur. | | |
| (e) Another Jambhala from Sukhavāspur. | 11 | 34 |
| Plate XII. Heruka from Subhapur. | 19 | 34 |
| Plate XIII. (a) Pindola from Sonarang. | | |
| (b) Martcht from Ujant. | .19 | 42 |
| Plate XIV. Mārīchī from Paṇḍitsār. | 21 | 44 |
| Plate XV. Vajra Tārā from Pātharghāṭā, | | 47 |
| Plate VVI. Vaira Tārā from Mājvādi, Faridpur. | 13 | 49 |

| Plate | XVII. | (a) Vajra Tārā. Figure on petal No. 6. | | |
|---------|------------------|--|----|-----|
| | | (b) Do. Figure on petal No. 8. | | |
| | | (c) Do. Double Nāga girl, supporting petals. | | |
| | | (d) The Mystic rectangle below the Vajra | | |
| | | Tārā from Pātharghāṭā. To face | P. | 50 |
| | XVIII. | | 99 | 53 |
| Plate | XIX. | Bhṛkuṭī from Bhavānīpur. | Þ | 55 |
| Plate | XX. | Tārā from Sukhavāspur. | 19 | 56 |
| Plate | XXI. | Tārā from Sompāḍā. | 22 | 57 |
| Plate | XXII. | (a) Tārā from Khailkair. | | |
| | | (b) Tārā from Svāmībāg. | 13 | 58 |
| Plate | XXIII. | | | |
| | | (d) Parņašavarī at Vajrayoginī. | 32 | 60 |
| | XXIV. | Mahāprātisarā. | 12 | 62 |
| Plate | XXV. | Hārītī (?) | 11 | 04 |
| Plate | XXVI, | (a) Viṣṇu | | |
| | | (à) Viṣṇu from Deorā. | 93 | 79 |
| | XXVII | | 19 | 80 |
| | XXVII | | 11 | 82 |
| Plate | XXIX | Silver Vișnu from Churăin. | 1) | 84 |
| Plate | XXX | (a) Vișnu from Băghāurā and Inscription. | | |
| | | (b) Viṣṇu from Keoār and Inscription. | 91 | 83 |
| Plate | XXXI. | Vișņu from Siāldi. | 78 | 86 |
| Plate | XXXII | | 0 | 87 |
| Plate | XXXII | | | 00 |
| | | compound. | ** | 88 |
| | XXXIV | | 23 | 09 |
| Plate | XXXV- | I. (a) Viṣṇupaṭṭa, | | |
| - | | (b) Vişqupatta. | D | 90 |
| Plate | XXXV- | —II. (a) Visnupatta. | 51 | 92 |
| 701 / | 37 37 37 37 37 3 | (b) Vişnupaţţa. | 37 | 92 |
| Plate | XXXVI | | | 102 |
| TO Late | ***** | (b) Boar Incarnation from Autsaht. II. (a) Narasimha. | 21 | 103 |
| Plate | XXXV | (a) Narasimia. (b) Narasimha from Tangīvādī. | | |
| | | (c) Narasimha from Abdullapur. | | |
| | | (c) Tratasinina nom abdunapur. | | 104 |

| Plate XXXVIII. (a) Vāmana from Jodadeul. | | |
|--|-----|--------|
| (b) Vāmana from Ābdullāpur. To fa | ce | P. tot |
| Plate XXXIX, (a) Fish incarnation from Vajrayogi | | -, |
| (b) Parasu-Rāma from Autsāhī | | 106 |
| Plate XL. Garuda. | | 108 |
| Plate XLI, (a) Do,—showing both the sides. | | |
| (b) Wooden image of Garuda. | 10 | 109 |
| Plate XLII. Națarāja, | н | 111 |
| Plate XLIII. Națarāja from Rāmpāl. | į) | 113 |
| Plate XLIV, (a) Națarăja (fragment) from Churain. | | |
| (b) Națarāja (fragment) from Bhārellā, | 11 | 114 |
| Plate XLV. (a) Națarăja from Nățghar. | | |
| (b) Națarāja from Auțsāhī. | 31 | 116 |
| Plate XLVI. Nilakantha from Kāšipur. | В | 117 |
| Plate XLVII. (a) Aghora. | | |
| (b) Kalyāņasundara. | 19 | 118 |
| Plate XLVIII. (a) Kalyāņasundara (Vangtya Sāhitya | Pa | rișat) |
| (b) Kalyāņasundara (Dacca Sāhitya | | |
| Parișat), | 19 | 123 |
| Plate XLIX, (a) Alingana-murtti and Inscription. | | |
| (b) Alingana-mürtti from Raghurampur. | 19 | 128 |
| Plate L. (a) Hevajra from Dharmmanagar | | |
| (b) Tärä from Sukhaväspur | 91 | 270 |
| Plate LI. (a) Alingana-mürtti (Dacca Sāhitya Pariṣat). | | |
| (b) Alingana-mürtti at Keoār. | n | 130 |
| Plato LII. Ardhanārīśvara from Pūrāpādā. | ,17 | 131 |
| Plate LIII. (a) Vatuka. | | |
| (b) Sadyojāta. Plate LIV. (a) "Mother-and-child" and Inscription, | 3.1 | -1. = |
| Plate LIV, (a) "Mother-and-child" and Inscription, collection. | Pi | ähär |
| (b) Do. Rājsāht Museum. | 40 | 140 |
| Plate LV (a) Nandi. | 23 | |
| (b) Gaņeśa, | | 144 |
| Plate LVI. (a) Gaņesa from Autsāhi, | | |
| (b) Heramba at Munsiganj. | 11 | 146 |
| Plate LVII. (a) Kārttikeya. | | |
| |) i | 148 |
| Plate LVIII. Süryya from Sukhavaspur. | 0 | гбо |

(viii)

| Plate | LIX, | Sūryya at Chandimudā. To | face P. | 172 |
|-------|--------|--|-----------|-----|
| Plate | LX. | Sūryya at Sonārang. | 13 | 173 |
| Plate | LXI. | (a) Sūryya from Rājair. | | |
| | | (b) Sūryya at Firingibāzār. | 22 | 174 |
| Plate | LXII. | (a) Revanta. | | |
| | | (b) Sarasvati in the Lucknow Museum. | 19 | 177 |
| Plate | TXIII | Sarasvātī, | н | 188 |
| Plate | LXIV. | Mahāmāyā at Kāgajīpādā. | 11 | 192 |
| Plate | LXV. | (a) Mahişamarddini. | | |
| | | (b) Kātyāyanī at Mādhavpāšā, | ц | 196 |
| Plate | LXVI. | | 0 | 198 |
| | LXVI | | . | 200 |
| Plate | LXVI | 11. (a) Gauri from Pāikpādā. | | |
| | | (b) Gauri from Ārial. | | 201 |
| Plate | LXIX | Inscribed ChandI at Dacca. | н | 203 |
| Plate | LXX. | Inscribed Sarvyāņī from Deulvādī. | | 204 |
| Plate | LXXI | (a) Ugra Tārā from Śikārpur. | | |
| | | (b) Chāmuṇḍa. | 58 | 206 |
| Plate | LXXI | | t). | |
| | | (b) Manasā (Indian Museum.) | ia. | 219 |
| Plate | FXXI | | | |
| | | (b) Manasā at Stighāţ. | 0 | 226 |
| | LXXI | The state of the s | ч | 228 |
| Plate | LXXV | | | |
| • | | (b) Chlorite stone-slab. | | |
| 731 C | TVVI | (c) Stone door-sill. (a) An artistic brass stand. | De | 230 |
| Plate | LXXV | | ound. | |
| | | (b) Sūryya in the Collectorate compo | | 201 |
| Dlata | LXXV | | 15 | 271 |
| riate | LAAV | and carvings. | | 272 |
| Dloto | LVY | III. No. II Wooden pillar from Rämp | ห หลิไ | 2/2 |
| Linte | 137577 | and carvings. | | 273 |
| Plate | LXXI | | " | |
| | LXXX | The state of the s | | |
| | LXXX | | itro, P. | |
| | | | tro. P. | |

GENERAL INTRODUCTION.

1. Inception of the present work.

In July 1918, Mr. J. T. Rankin, a keen student of history, came to Dacca as the Commissioner of the Dacca Division and he, as the ex-officio President of the Dacca Museum Committee, began to take an active interest in the affairs of the Dacca Museum, Several pieces of sculpture and a number of important coins were added to the collections of the Dacca Museum within a short time, thanks to Mr. Rankin's exertions. By 1920, the sculptures in our collection had grown to such an extent that Mr. Rankin conceived the idea of publishing a Descriptive Catalogue of them and asked me to take the work on hand. He also actively set about collecting funds for the purpose and was soon able to earmark a considerable sum for the publication. During the whole of 1920 and the greater part of 1921. I was engaged in writing the work, which by degrees grew from the first humble design of a Descriptive Catalogue into the more ambitious attempt of an iconographical and sculptural survey of Eastern Bengal, corresponding to the ancient kingdoms of Vanga and Samatata.

2. The Buddhist and the Brahmanical Sections.

In February, 1921, when the Buddhist part of the work was ready, Monsieur Foucher was acting as the Superintendent of the Archaeological Section of the Indian Museum. On a request from the authorities of the Dacca Museum, he readily consented to revise the part and I was sent to Calcutta to go through the part with him. His revision was of very great help in effecting some improvements and in removing some errors and the author will ever remain grateful to him for his assistance.

In the meantime, the Dacca University had been inauguerated and Mahāmahopādhyāya Haraprasād Šāstrī had come to Dacca as its Professor of Sanskrit. His son Babu Binayatoṣa Bhaṭṭāchāryya came with him and, as a Government Research Scholar, began to study Buddhist Iconography with the help of original sources under the direction of his learned father. He, with the help of M. M. Śāstrī obtained several Mss. of Buddhist work called Sādhanamālē, which is a compendium of Sādhanās, or tracts on the worship of the Buddhist deities. These Sādhanās invariably cite an invocation of the deity to be worshipped, giving details of the shape in which he or she is to be

conceived by the worshipper. It is upon these Sādhanās that the sculptor worked and produced images in stone and metal, and the identification of an image becomes sure, as soon as we can find out its exact Sādhanā. Binay Babu first engaged himself in collating the Mss. of Sādhanamālā obtained by him and preparing a reliable text. He then sat down to write a work on Buddhist Iconography and it is a matter for self-congratulation that I, with my practical acquaintance with samples of Bengal sculpture lying scattered throughout Bengal, especially in Eastern Bengal, was able to be of some help to Binay Babu in furnishing him with specimens to illustrate his book. To Binay Babu, on the other-hand, I am indebted for the identification of Heruka (P. 36), the Sādhanā of which, along with the Sādhanā of some other deities, Binay Babu kindly permitted me to quote in the present work from his collated text.

The sculptors of Bengal were prolific producers, but not a single Ms. of a Silpa-Sastra that, as in Southern India, used to serve as hand-books to the artists, has yet been discovered from Bengal. The various Tantras occupy the same place in the Brahmanical system of worship as works like Sadhanamala do in the Buddhistic and I naturally turned to them in working out the Brahmanical portion of the present work. In the course of my studies, however, I was often struck by the fact that the images found in Bengal do not exactly conform to the Dhyanas or invocations that we meet with in the Tantras at present current in Bengal. (Vide remarks on pages 128, 188). Besides Tantras, I have utilised some of the Puranas and the Byhat-Samhita of Baraha-mihira and many other Brahmanical works. With the progress of inquiry and with the amount of labour bestowed, some of the introductory essays to classes of images described grew somewhat long, while those images that did not provoke inquiry have been introduced to the readers with short introductions.

3. Printing and Plates.

The manuscript of the work was sent to press in 1923, and all the disadvantages of having to print a work of this nature from a mofussil press with very limited resources, and possessing only a limited quantity of diacritical types, and that even in one class of types only, have gone against expedition in getting the work published. Sometimes six proofs had to be corrected one after another before a forme could be ordered to be finally printed. Almost

all the pictures illustrating the work are from photographs prepared by the author himself and photos of some rare specimens had to be obtained from inaccessible and distant villages at much trouble and expenses. Ten of the best samples have been reproduced by Meisenbach Riffarth & Co. of Berlin by the Collotype process. The rest have been reproduced by the Half-tone process by the Indian Photo-engraving Company of Calcutta.

4. Scope of the Work.

The present work is practically an iconographical Survey of Eastern Bengal,-of what was anciently known as Vanga and Samatata. The nucleus of the series described is of course the collection in the Dacca Museum, obtained mostly from places within the limits of these two ancient and far-famed seats of civilisation and culture. But as the collection in the Dacca museum is very small in comparison with the vast number of images that still lie scattered in the villages of Eastern Bengal, more often in utter neglect than not, it was considered desirable to notice the more important of them under the appropriate sections. These notices have always been given in consecutive numbers, within square-brackets, after the notice of the images in the Dacca Museum collection. This plan has also been followed with regard to the images which were originally discovered in Eastern Bengal, but which now find resting places in collections outside its limits. Images discovered from places outside the limits of ancient Vanga and Samatata have been, in a few cases, referred to and illustrated where it was found necessary to do so to illustrate a new type or to prove a point. Vajra Tără from Patharghață (p. 45-49). the Mother-and-Child image from Khetlal (p. 138.), the Motherand-Child image in the Nahar collection, Calcutta, (p. 140.), Sarasvatt in the Lucknow Museum, (p. 187), Chamunda from Attahasa, (p. 211). Manasa in the Indian Museum (p. 219) and Manasa from Stighat, are instances.

It should, however, be remembered, that in noticing images outside the collection in the Dacca Museum, the author could recall only those images which had come under his personal observation, and their number is only a very small fraction of the images that actually exist. It would require a life-time's touring to get acquainted with each considerable village in this vast area of about 22000 square miles.

History of the Dacca Museum collection of Bengal Sculptures.

In July, 1912, a conversazione was held in the North-brook Hall, Dacca, with a view to explore the possibilities of starting a Museum, This was attended by Lord Carmichael, the then Governor of Bengal and numerous exhibits were gathered together from various parts of Eastern Bengal. When the conversazione was over, most of these things were taken back by their owners, but a few sculptures were left behind. When in July 1914, I was appointed to take over charge, there were six such images and these formed the nucleus of the collection. In the course of my first tour in 1914, I was able, with the help of Rāi Rameša Chandra Guba Bāhādur of Bajrayoginī and Babu Jagadīšakumāra Majumdār of Pāikpādā to add eight more images to the collection. In the course of my second tour in 1915, with the kind help of the late Babu Anukula Chandra Roy, Manager of the Wards' Estates, and Babu Tārāpada Basu, I was able to add a fresh number of important images,-and thus the collection grew apace. This prosperity lasted only for two years, after which period, Government order limiting our grant to Rs 3000/- annually, was received. Thenceforward, up till the present time, it has not been possible to undertake any serious or long-continued tour of exploration and collection and the short tours undertaken have been of the nature of swoops to collect specimens, following up sure informations.

I must gratefully acknowledge here that I am indebted for information regarding some specimens to my friend Babu Upendra Chandra Guha, B. A., B. T., who was one of the pioneer workers in the field and who ungrudgingly handed over to me for use his rich collection of photographs of images, got together at much trouble and expenses. Some of the illustrations printed in this book are reproductions of Upendra Babu's photographs.

6. Other collections of Bengal Sculpture.

It is necessary, for the assistance of inquirers, to notice all the existing collections of Bengal sculpture.

1. The collection in the Museum of the Varendra Research Society at Rajsahi. This is undoubtedly the richest collection existing. Thanks to the unremitting attention and the ungrudging expenditure of Kumār Śarat Kumāra Roy of Dīghāpātiyā (Rajsahi), the

untiring zeal and industry of Babu Akṣaya Kumāra Maitreya, C. I. E., Rai Ramāprasād Chanda Bāhādur, Prof. Radhā Gobinda Basāk, M. A. and a number of other scholars, the Society succeeded, within a short time, in forming a very representative collection. The collection represents mostly images found in Northern Bengal, but through the assistance of Babu Jogendra Nātha Gupta, the Society was able, before the Dacca Museum was started, to secure several important specimens from Eastern Bengal also, the gem of them being the image of Ardhanārīévara from Purāpāḍā—(Plate LII). A bare catalogue of this collection was compiled in English by Professor Radhā Govinda Basak, M. A., and Dīneśa Chandra Bhaṭṭāchāryya, M. A. in 1919 and published with poor printing and illustrations. A good descriptive catalogue, well-printed and illustrated, is very much to be desired and Kumar Bahadur's munificence, we trust, will defer the realization of the project to no distant date.

- 2. The collection in the Museum of the Vangıya Sāhitya Pariṣat of Calcutta. It is a rich collection and has been ably described (1922) in a neatly printed and illustrated Demy Octavo Volume in English of 146 pages and 27 plates, by the late lamented Scholar Mr. Monomohana Gāṅgulī, author of—"Orissa and her Remains."
- 3. The collection in the Indian Museum, Calcutta. The collection of Bengal sculptures in this Imperial Museum is insignificant, but is improving under the care of its present Superintendent, Rai Ramāprasād Chanda Bāhādur.
- 4. The Nähär collection, 45, Indian Mirror Street, Calcutta. There are a few images of the Bengal School.
- 5. The collection in the Rangpur Sähitya Parişat. A few important specimens.
- 6. Do. in the Dacca Sahitya Parisat. The collection was made chiefly by Babu Birendra Natha Basu and myself. A few important specimens.
- 7. Do. in the Comilla Branch of the Vangtya Sahitya Parisat. Mostly made by the late lamented Babu Anuküla Chandra Roy and at present lying uncared for at his residence.

Some private collections may also be noticed. The collection at the house of Babu Indra Kumāra Majumdār at Ouṭsāhī, P. S. Taṅgivāḍī, District Dacca; that at the house of Rai Rameśa Chandra Guha Bāhādur of Bajrayoginī, P. S. Munsiganj, District Dacca; that at the Vaiṣṇava monastery at Ābdullāpur, P. S. Taṅgivāḍī, District Dacca; the collection in the Dacca Collectorate Compound and the collection at Jīban Babu's

garden, Dacca, deserve mention. The last one was merged into the collection of the Dacca Museum, having been presented to it by Sj. Kṛṣṇadāsī Chaudhurāṇī, Jīban Babu's grand-daughter. (Vide P. 81). All the above collections have been thoroughly noticed in this book. The last two collections were formed by the late Babu Vaikuntha Nātha Sena of Sonārang, for a long time Deputy Inspector of Schools in Eastern Bengal. In the course of his tours, he often came across these finds and did all he could to obtain them and place them in some safe place in the town. In the midst of such widespread apathy and callousness, it is refreshing to find that there was at least one man in the last seventies who took more than a passing interest in these treasures of a lost art of Bengal. Vaikuntha Babu and his collection has been mentioned several times in this book. (Vide P. 33, 81, 88, 109, 170, 202 etc.).

7. How and where these images are found.

It will surprise many of my readers to know that almost all of these images are chance finds in stray diggings. With the creation of an Eastern Circle of the Archaeological Survey of India, Bengal is receiving some share of its attention and some serious, though small, excavations have been undertaken in Bengal within the last few years. But formerly, Bengal was left severely alone. Some private excavations, were, however, undertaken and they have been referred to in this book. So, it is desirable here to describe these operations briefly.

The most serious of these was the Raghurampur Excavations. Raghurāmpur is a hamlet south-west of Rāmpāl, the site of the capital of the Senas, situated under the Munsiganj Police station of the Dacca District. Babu Pareša Chandra Mahalānabis, of Pañchasār, near Munsiganj, was struck by the configuration of a spot at Raghurāmpur lying between two tanks. He gave out that he had learnt from astrological calculations that the spot contained buried treasure and, after getting the consent of the owner, he began excavation there in January, 1913. He asked for and obtained Police protection and the excavation went on for some months in a most desultory and half-hazard manner. No treasure was found, but from one of the tanks, a number of images and other objects of antiquarian interest were dug up, all of which were presented by the finder to the newly-started Dacca Museum. They have all been described in this book in proper places.

The next excavation of importance was carried out at Sabhar, the site of an ancient city, situated at the confluence of the Baméavati

(Bamsai) and the Dhalesvari rivers, about 17 miles north-west of Dacca. Numerous tanks at Sābhār, a number of mounds which frequently yield gold coins of the post-Gupta type (Vide author's article in the Numismatic Supplement to the J. A. S. B. Article 239, 1923 and 249, 1925) and the discovery of terra-cotta pieces stamped with the figures of the Bodhisattvas in different asanas from the ruins, mark the place out as one of considerable antiquity and importance. A group of five mounds there by the side of a dried up water-course is known by the name of Rajasan. In 1913, Babu Harendra Natha Ghosa, Headmaster of the local High School, at the instance of and with the money furnished by Mr. H. E. Stapleton, the then Inspector of Schools, Dacca Division, and the first Honorary Secretary to the Dacca Museum Committee, commenced excavation at one of the mounds at Rajasan, which had, in the past, yielded terra-cottas as described above, on casual turning up of the soil by the ploughmen. Not more than Rs 100/- was spent on the venture, but a few splendid specimens of terra-cotta slabs of the above description were found and ultimately deposited in the Dacca Museum.

It may be mentioned here that the Rājāsan mounds were fully excavated by the Archaeological Survey in 1926, but nothing beyond a few terra-cotta slabs stamped with the figures of the Bodhisattvas was found. In refilling the site, however, Mr. K. N. Dikshit, the Superintendent of the Eastern Circle, found a clay figure of Viṣṇu inscribed with the words Bhagavate Vāsudevāya. With this may be compared the terracotta seal, also from Sābhār, described on page 83 of this book, which was also inscribed and had a figure of Viṣṇu in a style bespeaking very considerable antiquity. These inscribed figures, the discovery of post-Gupta gold coins, the use of terra-cotta and the total absence of stone, point to the 7th — 8th century A. D., as the age of the ruins of Sābhār.

Old temple-sites abound in the villages round Rāmpāl, the Sena capital of Bengal, and they are locally known as the Deuls. There is a deul in the village of DhIpur under the Tangivādt Police station and in 1916, casual excavation laid have a parallel pair of walls on the site. On representation from some influential fillagers headed by Babu Jaganmohana Sarkār, Retired Sub-Judge, the Dacca Museum Committee undertook to excavate the site and I was placed in charge of the operations. The excavation began on the last day of 1916 and continued throughout the months of January and February, 1917. Foundation of three square buildings lying side by side and a continuous line of wall facing them were exposed, when the excavation had to be

discontinued for lack of funds. One of the square buildings contained a human skeleton, lying north and south,—the building evidently was erected over his remains. The next one yielded two big earthen jars from beneath the floor level, but both of them were found to be empty. Two image-rests of black stone and a few carved pieces of wood from the tank adjacent, were all that were worthy of being removed to the Dacca Museum.

The deuls and the ditches round them are the places from which images usually turn up on casual excavation. No one has yet undertaken a census of these old sites round Rāmpāl, the ancient capital of Bengal, but I personally know of more than thirty such sites in the few villages of the locality, I have thorough acquaintance with. Not one of them has yet been systematically explored and the exploration of the Dhipur Deul, as narrated above, had to be left off unfinished for lack of funds. But that some of them are promising sites will appear from a recital of the list of objects found from the deul at Sonarang. A huge image of the sun-god found near the deul is now to be seen attached to the wall of the courtyard of a math (a memorial structure with a tall spire, visible from a long distance) a little to the west of the deul. A stone door-sill from the tank on the north of the Deul, a pillarcapital of finely carved wood of extraordinary solidity, a pillar of granite stone 2' square at the base and 17' 44" in height (see infra, pages 228, 229) all hail from this site and all were discovered on casual excavation, A square block of sand-stone with the figures of four Ganas on the four faces, such as are usually placed on the floor to support pillars, was also found on this site and taken to the adjacent village.

These old sites round Rāmpāl are the most prolific find-spots of objects of antiquarian interest. This city, at the time of its highest glory, covered an area of about 15 square miles and the configuration is an interesting study. The site was bounded on the north by the river Ichhāmatī, which, in its lower course, has now completely merged itself into what was probably once its tributary, the Dhalesvarī river. In Rennel's Atlas (1781 A. D.) and even in the Main Circuit Survey Map of 1859, the combined waters of the Ichhāmatī and the Dhalesvarī are marked as Ichhāmatī. But now the name is practically lost and only Dhalesvarī is known. A long line of wall running east-west by the southern bank of what was once the Ichhāmatī river is even now to be found in places in the village of Ābdullāpur, and old people still say that it was the southern bund of the Ichhāmatī river.

The eastern boundary was the great Brahmaputra river, two distinct old beds of which still exist. The one which formed the eastern boundary of Rāmpāl, or, to give it its official name, Srī Vikramapura, is undoubtedly the oldest course of this mighty river. This course and its northern continuation across the intruding Dhalesvarī are still held sacred and are still the favourite bathing resort of lakhs and lakhs of pilgrims every year on a particular holy day. How vast this course once was can easily be perceived by following the dried up course on any modern i" map and observing the extent of the villages on either side with the suffix 'Char', which signifies an alluvial formation.

The western and the southern sides of the quadrangle bounding the old city were formed by two artificial canals, now known respectively as the Mirkādim Khāl and the Mākuhāṭi Khāl, from the two important marts at their extremities, on the lchhāmatī and the Brahmaputra respectively.

The royal palace, the site of which is still very well-marked, was situated at the middle of the northern part of the site, about a mile and a quarter south from the river bank. The ditch surrounding the citadel was about 1300 feet square and about 200 feet broad. The citadel itself was about 900 feet square. The entrance was from the east by a causeway, about 300 feet broad. The main thoroughfare of the City, passed by the western bank of the western moat of the citadel and it still exists as a broad embanked road, running south from the bank of the old bed of the Ichhamati and dividing the whole area into two nearly equal halves. Many other roads started from this main road and ran to the extremities of this area and beyond. Remains of many of these roads can still be traced. They have mostly been, however, covered by the present-day District Board and Local Board roads. The main thoroughfare is still known at the southern end by the name of Kāchki Darjā. In the Main Circuit Map of 1859, a place on its northern end is designated Kapal Duar and this may have been also the name by which the northern end of the road was known. The map of this site reproduced here is an enlarged copy of this map, and the surveyors of those days had the good sense to survey the numerous lake-like tanks on this site and show their position on the map,-a very useful feature which all the modern maps have dropped. The site on which Sr1-Vikramapura was founded is alluvial and a glance at the position and size of these tanks at once makes it clear how the earth from these tanks was used to raise the general level of the site for the foundation of a city. The tract round

Rāmpāl still remains much above the high-water-mark in the rainy season, while the country around is innundated and submerged.

The size of some of the tanks or Dighis is indeed very remarkable. Here are the approximate measurements of some of them, according to the Main Circuit Map.

The Great Rāmpāl Tank—2200 ft. x 840 ft.

Dhāmāran Tank—2200 ft. x 800 ft. (East-West)

Nai's Tank—2000 ft. x 700 ft.

Māmāsār Tank—1400 ft. x 600 ft.

Dhāmdaha Tank—1100 ft. x 500 ft.

Sukhabāspur Tank—900 ft. x 500 ft.

Shaner Dight at Churain-700 ft. × 700 ft.

Deoar Dight, just west of the Great Tank at Rampal-

800 ft. x 800 ft.

Suāpādā Tank—700 ft. × 500 ft. Tangīvādī Tank—700 ft. × 500 ft. Maghā Dīghi at Chārpādā—700 ft. × 700 ft.

Tanks of lesser, yet considerable size in this area are too numerous to be mentioned or shown on the map.

The whole area of the villages of Rāmpāl, Sukhabāspur, Bajrayogini, Nahapada, Jodadeul, Kazikasba, Mirkadim, Manikesvar, Pānām, Chandantalā, Kāgajīpādā, Murmā, Nagarkasbā, Goālghuni* Rekabibazar, Firingibazar and Panchasar is divided into countless homesteads of raised lands surrounded by ditches. There is less congestion towards the south, where wide areas of cultivable fields intervene. From the tanks and the ditches of these old homesteads,now fertile sugar-cane, plantain or betel-leaf plantations,-stone images very often turn up on casual excavation. Very valuable finds are also reported from this area. Taylor in his Topography of Dacca records the find of a diamond at the entrance of the royal palace, worth Rs. 70,000 (about £ 5500) and of a golden scabbard. I personally know of several cases of the find of Treasure, A book of 24 thick golden leaves bound together by a copper wire was found from the Dhāmdaha tank and melted down. A copper vessel full of treasure was found in the Deul at Sonarang. The finder went to Calcutta to dispose of his find secretly, fell into the clutches of swindlers and lost everything, and was brought home, a raving lunatic.

The six villages named after Manikesvar are not shown on the map. They are hamlets included in the villages of Jodadeul, Manikesvar, Mirkadim and Rekabibazar.

Fifteen solid bricks of gold were found at Panchasar and secretly disposed of. The silver image of Vianu, (P. 84) came from the Deul at Churain, from which also hails the splendid pedestal of the image of Nataraja. (P. 115).

A very curious feature of these old town-sites is that though the towns themselves have disappeared long ago, a very small portion of the areas, mostly inhabited by the wealthy and pre-eminently conservative trading class of the Saha community, still resembles a town in congestion and in the wealth of brick-buildings, as if the towns themselves have gradually dwindled down to those small areas. These remnants of the old towns generally resemble a narrow street of a town, with buildings on both sides standing close to each other. Such squalid streets are still to be found in Dacca and these remnants of the old cities have a curious family resemblance to these streets. The remnant of Rampal is known as Nagar-Kasba, Nagar means a city, while Kasba, a Persian word, has also the same meaning. Close, to the south is Kazi-Kasbā. The suffix Kasbā possibly bears memory of the fact that the site was occupied by the Muslims for some time and the juxtaposition of the two names Nagar-Kasba and Kazi-Kasba would suggest that the part of the town occupied by the Muslim officials was known by the latter name, whereas, the part occupied by the civil population was known by the former. A mosque built in memory of the first Muslim adventurer and martyr Baba Adam stands at Kazi-Kasbā and was built in 888 Hijri = 1483 A. D.

The ruins of an old city at Sābhār has already been referred to. There also, by the river side, the remnant of the old city is still to be found. With the fall of Rāmpāl, the capital was transferred to Sonārgāon, only about three miles north of the site of Rāmpāl, across the river. There, the remnant of the old city goes by the name of Pānām,—a veritable bit of a town, surrounded by a moat and with a brick-bridge at the entrance,—inhabited by a very wealthy and exclusive body of Sāhās.

Sābhār was a city, nearly 1200 years ago. Rāmpāl, or Śrī-Vikrampura was a city about 700 years ago, while Sonārgaon ceased to be a place of importance only about 300 years ago with the rise of Dāccā. No Hindu structure equally old can be pointed out on the remnants of Sābhār, Rāmpāl and Sonārgāon, respectively. Such, however, has always been the fate of civil buildings. In this three-hundred-years-old town of Dacca, it is difficult to point to any civil building as being three hundred years old. The terra-tottas from Sābhār and the stone

images from Rāmpāl, however, bear unmistakable evidence of their age, while a number of old mosques with inscriptions and other ruins about Pānām point to the area where the town was situated.

8. An idea of the temples that were erected over these images.

Thrown into the nearest tank or ditch, at the time of the Muslim invasion, the images were saved to posterity. The art perished, but the productions of art were saved to some extent in this way. But a different fate altogether overtook the temples which were above ground and which thus provided a ready target for the iconoclastic fury of the invaders. The destruction has been so complete that there is not a single temple standing throughout the length and breadth of Bengal which can be pointed out as Pre-Muhammadan in age.*

It would, however, be unfair to lay the entire blame for the disappearance of these temples at the doors of the invaders. Temples are, as a rule, founded by rich people and to keep them in proper repairs is their Own private concern. Prosperity, as is well-known, is ever fickle, and where the grandfather lavished mints of money on the erection of temples, the grandson is very often found unable, owing to rapid decline in forturne, even to defray the expenses of their repairs. The result can very easily be calculated. Within a generation, the magnificent temples were over-grown with pipal trees. The roots of the trees themselves held the different parts of the structures together for another generation or two. And then a great storm would blow down the trees and the temples would be converted into a heap of crumbling ruins in the process. Bengal temples were almost entirely made of bricks and when left in neglect, their destruction was only a question of time. Stone structures do not perish so easily. This fact and the fact that Orissa was independent even up to the middle of the 16th century, have been the saving of the magnificent temples of that country.

There is evidence, however, that in some of the more important temples of Bengal, stone was also employed. The magnificent stone pillar recovered from the ruins of the Sonārang Deul, the square block of stone, with the figures of *Ganas* on its four faces, also from the

[•] Temples and old buildings that were already in ruins, when the Muhammadans came, like the newly exacavated great temple at Pahadpur, were probably hidden in their own ruins and thus provide a few exceptions.

same Deul, which undoubtedly served as the base for a stone-pillar, the stone door-sill cut into steps, also from the same Deul, show that stone must have largely entered into the composition of this particular temple. The pillar brought to the Dacca Museum was discovered on chance excavation. Possibly some more stone pillars may be found, if the site is thoroughly explored.

Some stone pillars are found supporting the arches of some pre-Mughal mosques of the District, viz: the mosque of Bābā Ādam at Rāmpāl, the Ahmad Śāht mosque at Majumpur, north of Sonargaon, and Bābā Sāleh's mosque at Bandar, opposite Nārāyānganj. There is reason to surmise that these pillars were probably taken from demolished Hindu shrines. The pillars of Bābā Ādam's mosque are worn smooth with age and some marks appear on their surfaces, which look like ancient Brahmt characters. During my tours in the Dinajpur District in 1913, I came across the ruins of what must once have been a magnificent stone temple. These ruins are situated about half a mile west of the famous mile-long tank at the village of Tapan, about 7 miles south of the head-quarters of the Gangarampur Police Station, located practically on the vast ruins of the old city of Devkot or Koțivarșa. The ruins at Tapan are locally known as Pathar-punja or Heaped-up stones and well they deserve the name. The temple was situated on a small tank which has practically been filled up with the various component parts of a stone temple, which lie in profusion on its banks, and also project out of water. The main temple-site marked by a conical crumbling heap full of chips of stone. The site, which is not a very big one, certainly deserves a thorough exploration by the Archaeological Survey. In the ruins of the old city of Devkot itself, the main temple of Siva, converted into a Darguh by the desecrators, was probably of stone. Several stone pillars stand in situ and stone is to be found in great abundance on the site.

Extant example of a stone building is furnished by the stone mosque at Kuśumbā, 33 miles north of the Headquarters of the Rajsahi District, which "is built almost entirely of stones of different varieties, most of which seem to have been obtained from the remains of desecrated Hindu temples in the neighbourhood," (R. A. S. I. 1923-24, P. 33).

But stone was always very difficult to obtain in Bengal and had to be imported at great expenses from the Rājmahal Hills, the nearest quarry. Brick, therefore, has always been the chief material for building construction in Bengal. In the absence of concrete examples of the

art of the pre-Muhammadan builders, we must turn to their few representations, which may be met with on stones and paintings of the period. I should first refer to the representations found on the illustrations printed in this volume.

Plate I. a, illustrates the god Lokanātha standing inside a plain temple with a hut-roof of the Bengal style, with a verandah on either side. It is doubtful whether this is a brick-building at all. The temple represented on plate II. a, is a flat-roofed ordinary building, with cornice and parapets. It has hardly any claim to architectural beauty.

Foucher's Iconographie Bouddhique, vol. I, Plate III, 4, illustrates Trisarana Buddha-Bhattaraka of Paundra-vardhana inside a temple, which may be taken to represent a type of the Pre-Muhammadan temples of Bengal,—of course assuming that the artist represented a type that was actually current in Bengal. The temple represented is one of the Bhadra type surmounted by a Sikhara of the Rekhā type. It must be noted, however, that the Pidas or terraces forming the roof of the Bhadra portion are more pronounced than those in Orissan temples and appear almost like stories. (Plate LXXXI. a.)

It is difficult to believe that such a hybrid type really existed in Bengal, as such a curious mixture of the Bhadra and the Rekhā types seems almost an architectural impossibility at first sight. The possibility that this type represents a class of temples that really existed in Bengal becomes stronger as we scrutinise the image of Buddha in Dhyana-Mudra found at the village of Mahakali in Dacca District, Plate IX-b. Here also, the temple represented is of the Bhadra type with a roof of high receding terraces surmounted by a Rekhā šikhara. (Plate LXXXI-b). The two pillars supporting the trefoil arch under which Buddha sits are almost exact copies of the pillar from Sonārang illustrated on Plate LXXV, a. A variety of this type again is seen in the image of Arapachana Mañju-ért from Bengal, illustrated on plate LXXI, 229 of Coomarswamy's 'History of Indian and Indonesian Art'. Here the temple represented is evidently of the above type, but the main sikkara of the rekkā type is surrounded by five more spires shaped like Buddhist Chaityas, rising from the two Pidas or steps of the roof, (Plate LXXXI, c).

In scrutinising these representations of the terrace-roofed bibbara-topped temples of Bengal, we are at once reminded of similar temples in Burma, at Prome and Pagan. The general plan of these temples is described by Fergusson, (Indian and Eastern Architecture, Vol. II,

Page 360, Edition of 1910). They are square in area, and some have projecting porticos on one or more of their faces. The roof rises in three or more diminishing terraces and is finally crowned by a sikhara. The origin of these Burmese temples has hitherto been an object of wild speculation. Fergusson wanted to trace the origin to Babylonia (II, P. 365) but he was not blind to the fact that it was a "more probable explanation to say that such monuments may have existed in the great Gangetic cities, but......have perished, as they would be sure to do in that climate and where hostile races succeeded the Buddhists." He also recognised that Burma had greater affinities with Bengal and Northern India than with anywhere else. (II, 365).

In the report of the Director-General of Archæological Survey for 1913-14, Mr. C. Duroiselle wanted to derive the name of the Ananda temple from the Ananta Cave of Orissa and opined:-"There can be little doubt that the Ananda and the other temples of Pagan in the same style are imitations of the Cave temples of India." In the Superintendent's Report of the Burma Circle for 1913-14, the origin was ascribed to Northern India. (Para 43-P. 16). In the Report for 1917-18, the temples of Pagan were classified under 12 types of which type IX included terrace-roofed bikhara-topped temples like Ananda, Sulaimani, (Plate LXXXII. a) Thitsawada (Plate LXXXI, d) etc. They are here. again, declared to have been fashioned after South-Indian models. (Para 46, P. 18). It will thus appear that the origin of this particular type which culminated in the magnificent Ananda temple (Plate-LXXXI, e) of Pagan built by about 1090 A. D. (R. A. S. I. 1913-14. P. 64) is yet shrouded in mystery. The representations of similar temples on Bengal miniature paintings and stone images should finally set at rest all controversy on the subject. It is now clear that the type was derived from Bengal, and it is the total disappearance of the prototypes which is responsible for the fanciful conjectures that have hitherto prevailed.

The origin of this Bengal type is probably to be traced to the terraced constructions of earth called Dolmanchas which are permanent appendages to every Bengali household. These square mounds of earth rise in two diminishing terraces to be finally capped by a cube. In the festival of Doljātrā or Holi, the images of Radhā and Kriṣṇa are placed in a miniature portable sanctuary over the cube and swung from an arch of decorated wooden frames placed on posts above the sanctuary.

The exclusive policy of the Archæological Department has prevented any definite knowledge about the recently excavated great temple of

Pāhādpur from reaching those who are most eagerly waiting for it; but from scanty notices published hither and thither, it would appear that at last has been discovered, standing on the heart of Bengal, the long-lost prototype of the Ananda temple of Pagan. In ground plan, this temple is square, but the porticos projecting from each face give it the shape of a curious cross. The ground plan of the Pāhādpur temple has also been likened by Sir John Marshall. (Illustrated London News, 29th January, 1927) to a Maitese cross. Ananda temple is said to have been designed after the Nandamula Hill temple, from the refugees from which establishment King Kynzittha obtained details about this temple to serve as a model for his Ananda temple. The suggestion is far-fetched but not improbable that Pāhādpur-Hill temple is the Nandamula Hill described by the refugees. The date of the construction of the Ananda temple (1090 A. D.) corresponds to the date of the final extinction of the Buddhist Pala supremacy from North Bengal and Brahmanical Vijaya Sena's conquest of that region.

Plate XXV, a. illustrates three exactly similar Bhadra temples, topped by spacious Amalakas like that of a Rekhā temple, which remind one of the Bhāskareávara temple of Bhubaneávara in Orissa, which has similar characteristics. (Vide. Ganguly's 'Orissa and her Remains', Plate XV. a.)

The temples illustrated on Plates XIV and XLVIII. b, appear to be temples of very simple design, the former with the characteristics of a Rekhā temple and the latter with those of a Bhadra temple. A pure Rekhā is illustrated on Plate XXXV—II. a, over the goddess standing to the proper right.

The Siddheavara temple at Bahulārā in the Bankura District is probably the finest specimen of a brick-built Rekhā temple of the mediaeval period now standing in Bengal (Plate LXXXII, b). Dr. Coomarswamy places the temple in the 10th Century A. D.¹ but does not mention authority, Mr. K. N. Dikshit, on the other hand, takes a more sober view and places the temple in the Pre-Mughal period.⁸ It is impossible for an exposed brick structure of Bengal to survive the ravages of nine centuries.

That the type was continued for about a century more is evident from the existence of a few single-celled brick temples of the Rekhū type all over Bengal. Mention may be made of the Ichhai Ghosa

[.] I. History of Indian and Indonesian Art. Pl. LXIII. 213.

^{2.} Annual Rep. of the Arch. Survey of India, 1921-22. 1. 84, 1922-23 P, 59.

temple² in the Burdwan District (Plate LXXXII. e.), the Math at Kodlā in the Khulna District,² Jaţār Deul in the 24 Parganas,³ and the Math at Rājāvādī in the Dacca District⁴ (Plate LXXXII. d). The temple of Bhandisvara, four miles west of Suri in Birbhum, built of stone in 1754 A. D. is also of the same style.⁵ (Plate LXXXII. c.). Soon after, Bengal virtually passed into the hands of the English after the battle of Plassy in 1757, and the Gothic spires began to mingle with fatal facility with the Bengal Rekkās. The first fruit of this mixture is perhaps the famous twenty-one-spired Math of Rājnagar erected by Rājā Rājaballabha, a great political figure in those days. This hybrid type has continued down to our own days.

The Barākar temples (Dt. Burdwan) are fine mediaeval stone temples of the Orissan Rekhā type, erected by Haripriyā, wife of Rājā Harischandra, Rājā of Panchakot, in 1461 A. D.*

The Bengali style of temples described and illustrated by the late lamented scholar Rāi Manomohana Chakravartī Bāhādur in J. A. S. B. 1909, p. 141 ff., seems to be an exotic growth,—a mixture of the style of the primitive Bengali huts reproduced in brick and of Indo-Saracenic Architecture. It is difficult to believe that the style originated in Pre-Muhammadan days, and Mr. Chakravartī also puts forward no claims to a very old origin for the style.

9. Bengal Sculpture: a review.

A. MATERIAL.

(a) Stone.

The majority of images that are found in Eastern Bengal belong to the last period of the life-span of Bengal Sculpture, i.e. the period from about 1000—1200 A.D. These images are almost invariably carved in a

^{1.} For a fine illustration see—'The Art of the Pala Empire of Bengal' Plate—XXVIII—where it is erroneously described as a monument of the Pala-period. For correct estimation of age, see R. A. S. I. 1921-22, p. 78.

^{2.} R. A. S. I. 1921-22, p. 76.

^{3.} R. A. S. I. 1921-22, p. 78.

^{4.} R. A. S. I. 1921-22. Plate XI-b. Carried away by river in 1925.

^{5.} R. A. S. I. 1921-22, p. 78, Pl. XXVII-b.

^{6.} Cunningham's Archaeological Survey Reports, Vol. VIII, p. 150, R. A. S. I. 1922-23, p. 110. For fine illustrations of these temples, see Mr. J. C. Freuch's "Art of the Pala Empire of Bengal," Plates XXIX, XXX, XXXI. Here again Mr. French mistakes these mediaeval temples for architecture of the Pala period.

kind of fine-grained and rather hard slate stone, which I have called "black chlorite" throughout this work. From the analysis of stone used in Indian Sculpture published in Appendix E of Anderson's Catalogue of the Archæological collections in the Indian Museum, I find, however, that there are varieties even in this black stone and geologists have different scientific names for each variety, viz. Hornblende, Scist, Basalt, Dolomite, Chlorite Scist, etc. I have also heard the designation "consolidated-clay stone" given to the black stone used in Bengal Sculpture. Whatever may be the correct scientific name for this black stone, there is no doubt that this extremely weatherresisting and fine-grained stone was pre-eminently suitable for the purpose for which it was employed. Owing to fine non-crystalline grains, the stone lends itself to very minute carving and high polish and Bengal sculpture can easily be distinguished from that of the rest of India by the sharp clean-cut features of the figures and the oily finish of the whole piece. In durability also, this stone has hardly any peer, Among scores and scores of images that are found, there is not a single one that shows any trace of the passage of about seven hundred years and odd over them! They can easily be taken to have left the sculptor's hands only yesterday! Most of them, no doubt, owe their extraordinary preservation to their long immersion under loam and water, but not all stones would resist so wonderfully the corroding action of even these two elements. I am not in a position to judge whether the credit of discovering the wonderful suitability of this black stone for purposes of sculpture belongs to the Bengal sculptors, but nowhere else in India, I believe, was black stone so universally used for image-making purposes.

The nearest and the most easily accessible quarry of this variety of stone is said to be the Rājmahal Hills, just where the Ganges leaves Bihar and enters Bengal. Slabs big and small were quarried, loaded in boats and floated down the river and supplied to all the centres of the sculptor's art in Bengal. The vast number of images discovered in Bengal would testify to the vastness of the trade in Rājmahal stone that once used to flourish. One of the earliest specimens collected for the Dacca Museum, which the present writer has the happy remembrance, as a college student, of having helped to obatain, was a huge stone slab of this kind described on page 229 of this book (No. 4). The remarks made there will bear repetition here. "This remarkable stone slab (11' 5" × 3' × 10") is rough on one side and quarry-dressed on the other by a series of thick and more or less parallel lines, running breadthwise. Slabs like the present one have often been discovered from the vicinity

of the *Deuls* of Vikrampur and the existence of some similar slabs are known, buried under the earth, near the *Deul* at Devasar (Dewar) east of Jodadeul. An examination of the backs of the images in black chlorite stone reveals the interesting fact that similar parallel lines of quarry-dressing are to be found there on almost all of them. These slabs were evidently imported into Bengal for the purpose of the manufacture of images. The quarry-dressed side was left untouched while the rough side was carved into images in felici."

It is curious to observe that this black stone appears to have been a rather late adaptation into Bengal, as the undoubtedly old pieces of sculpture appear all to be in other kinds of stone. The Vienu at Lakemankāţi (vide p. 85-87) which, I believe, is the oldest piece of sculpture described in this book,-possibly reaching as far back as the Gupta period,-is in a kind of hard, greyish-black stone, altogether different from the ordinary 'black chlorite' stone. Bhykuţi from Bhabantpur illustrated on Plate XIX is in a similar kind of stone. The Tara from Sukhabaspur (P. 56, E. B. (V) a) is a noble piece of sculpture and antiquity is written on its very face and style. I have designated the stone from which it is made as sand-stone, not very correctly, I am afraid. It is a kind of hard, coarse-grained stone, in the composition of which, sand appears to have entered largely. Similar, but softer, is the stone of the mutilated image of Gaurt described on p. 201-2 B. (ii) c. Sand-stone appears to have been very rarely used for image-making purposes. The only instance is the image of Mahişa-marddini described on page 196, I found a similar image worshipped as Kält in the temple standing on the Kamalāsāgar tank at Kasbā, District Tippera. This sand-stone is of very bad quality and was probably obtained from the local hills,

Some years ago, Babu Kālīpada Maitra, M. A., Deputy Magistrate and Deputy Collector of the Gopālganj Sub-Division of the Faridpur District, sent to the Dacca Museum a fragmentary image of Hara-Pārvatī. As it is a mere fragment, it has not been included in the present work. The stone used was a puzzle. As it had resisted long immersion in water, it was undoubtedly stone; but it looked like sun-dried black clay at first sight. It appears to be a very soft variety of clay-stone. I found fragments of similar soft clay-stone in the Chandranāth Hills of Chittagong, at the famous spring of Sahasradhārā,

The huge pillar from the Sonārang Deul (P. 226. No. 4) is in granite. It appears to be composed of white crystals enclosed in a thin veneer of black, with mica particles sparkling all through. The stone door-sill

(P. 229. No. 4) and the pillar-basement (Supra, p. viii, lines 24-27) from the same Deul are in a kind of hard sand-stone. The pillars in the Masjid of Bātā Ādam at Rāmpāl (Supra, p. xiii) also appear to be in sand-stone of this variety. Some slewder pillars in Bābā Sāleh's mosque at Bandar are in 'black chlorite'. The marble statue of Buddha from Kāchlābāṭi, District Mymensing (P. 31), appears to have been an importation from Burma.

(b) Metal: Octo-alloy.

There is no doubt that gold and silver were used as material to manufacture images; but for obvious reasons, the number of such images was not large. The custom of covering images of baser metal with gold leaves or thin sheets of gold was, however, common. The image of Sarvvānī from Chauddagrām, District Tippera, (P. 203) is a historic instance of early gilding. The image of Hevajra from Dharmmanagar in Hill Tippera, described in the addendum, is also a gilt image. I have not yet come across any image of gold; but we know of at least one silver image, viz. the famous silver image of Viṣnu (P. 84) from the Deul at Churāin, District Dacca, and it is a delightful piece of silversmith's art. It is now in the Art Gallery of the Indian Museum, Calcutta. There, inside the glass-case, it stands as fresh as if was made only yesterday!

But the metal, which was the standard material for the purpose and was held sacred by the caster, is an alloy and has been traditionally known as the asta-dhātu, for which I have coined a designation—Octo-alloy. It was mostly like brass, but tradition appears to be right in holding that it was not a simple alloy like brass, but a mixture of many metals. The metal of an image of this material found in Rangpur District was analysed, and the analyst found in it large proportions of copper, lead and tin, with traces of antimony, zinc and iron. The late Dr. Spooner appears to be right in holding that the analysis seemed clearly to indicate that the actual composition consisted of the so-called Asta-dhātu (eight-metals), though no trace of gold or silver could be detected. From a study of the twelve specimens in the Dacca Museum, it would appear that in the alloy, sometimes the coppery appearance predominated, as in the lotus from MājbāḍI, District Paridpur (P. 48). But the image identified as Sitātapatrā (P. 53) from

^{* &}quot;Vishnu Images from Rangpur" by Dr. D. B. Spooner. Annual Report of the Archæological Survey of India, 1911-12,

the Tippera District, is pale yellow in colour and looks like real brass. Sometimes pure copper was also used, as may be seen from the Alingana image from Keoar (P. 130).

The art of metal-casting appears to have attained a degree of currency and excellence, almost equal to that of stone-carving. Sitatapatrā from Tippera (Plate XVIII) is very much corroded, but the supple gracefulness of the figure and the divinely peaceful motherly expression of the face still delights every observer. Suryya from Chandimuda (Plate LIX) is even more corroded, but the beautiful and symmetrical composition of the whole piece will please even a strict connoisseur; while the fierce energy in the figures of the steeds and the archer girls bespeaks a throbbing life which we miss in later art. The inscribed Sarvvānī (Plate LXX) found along with this image and Lokanātha from Sylhet (Plate IV) are, however, more primitive productions. The mechanical skill of the caster reached its height during the period just preceding the advent of the Muhammadans, as may be seen from the image of Chandi from Sonārang (Plate LXVII), the famous silver image of Visnu from Churāin (Plate XXIX) and the lotus with moveable petals from Mājbādī (Plates XVI and XVII).

(c) Wood.

Of the four materials, viz. stone, metal, wood and clay, prescribed by Varāhamihira as suitable for manufacture of images, we have seen that the first was very widely used, while the second was also no less popular. We have reasons to believe that the third material was also very frequently used, though the perishable nature of the material has not allowed any considerable number of specimens of this class to come down to our days. Fortunately, I have succeeded in collecting for the Dacca Museum a number of very valuable specimens of pre-Muhammadan wooden sculpture. There are several collections of Bengal Stones in Bengal, so that an inquirer has now hardly any difficulty in knowing how the pre-Muhammadan artists of Bengal carved in stone. But if he wants to know how the artists carved in wood, the specimens collected in the Dacca Museum will be able to give him a fairly good idea.

The wooden capital illustrated on Plate LXXIV, has been very much eaten into by loam, but the four-armed figure of Visnu seated in the centre in a meditative pose can still be distinguished. The wood used must have been of extraordinary solidity. The few patches where the original carving is still intact look like fine needle-work or ivory carving. The whole is a fine, artistic piece of carving, of pleasing proportions.

The wooden image of Vianu illustrated on Plate XXVIII is very much weather-worn and is exactly of the same type as a stone image of the period. Wooden Garuda illustrated on Plate XLI-b, is much better preserved. The face beams with a happy intelligence that does one's heart good to behold and speaks volumes for the skill of the artist who fashioned it.

The carved wooden pillars described in the addendum and illustrated on Plate LXXVII and LXXVIII are good samples of the carver's art, while the massive carved lintel, also described in the addendum, is even a better production. The carving of the latter, though in low relief, is very fine and is so well-preserved that even the scales of the cobras figured are still very distinct. On the whole, it may be safely said that the wood-carvers of those days, in point of skill, were very much on the same footing as their brethren of the stone-carving profession.

(d) Clay.

Potters, as a class, have at present the monopoly of preparing the very large number of ephemeral images of clay that are required throughout the year by almost every Hindu house-holder for seasonal worship. The condition was probably the same in pre-Muhammadan days. Even now the potters of some localities in Bengal have widespread reputation for their abilitiy to prepare very artistic images. Mention may be made of the clay-artists of Krananagar, Dt. Nadia, who are capable of giving expression, in clay figures, to all manner of human emotions. Pre-Muhammadan clay-modeller's art has survived in a few terra-cotta plaques, one of which is illustrated on Plate IX a. There is evidence to show that these plaques were manufactured in large numbers and sold to pilgrims, who carried them to far off countries. Plaques like these with inscriptions in the Bengali script of the 11th century A. D. have been found in Arakan and Burma, Large numbers of them have been exhumed from the ruins at Nalanda. The plaques found in the recent excavation at Pāhādpur are a group by themselves and deserve a separate monograph. The large slabs of terra-cotta from Sabhar with the figures of the Bodhisattvas in different attitudes stamped on them, are a feature of the ruins at Sabhar. Two of them have been illustrated on Plate X. Terra-cotta figures of Buddha in round and some other human figures of the same material have also been found from the ruins at Sabhar. But except in the plaques mentioned above, the use of terra-cotta appears to have been discontinued in Bengal in the later ages,

B. HISTORY OF DENGAL SCULPTURE: ITS AESTHETIC ACHIEVEMENTS.

History of Bengal Sculpture has yet to be written. Of course, an outline can even now be traced with the help of material available in the different collections enumerated above on page v; but a village to village survey would be necessary with this one purpose, before a comprehensive history should be attempted.

It would be difficult to say when the Fine Arts began to flourish in Bengal, but presumably they did so from very early days. The city of Paundravardhana is a famous place in Bengal even from the dawn of history. The fort at Koţālipādā, with which the name of the great conqueror Chandrayarmman is associated,* dates from the beginning of the 4th century A. D. The town of Tamralipti in the Midnapur district of Bengal is even older. The rise of Karna-Suvarna-in the Mursidābād district, Koţivarşa-in the Dinājpur district, and Sābhārin the Dacca district, is to be placed earlier than the rise of the Palas, The copper-plate inscriptions of the Gupta Emperors, (Epigraphia Indica, Vol. XV) from Damodarpur, the Faridpur plates of Dharmmaditva. Gopa-chandra (Indian Antiquery-1910) and Samāchāra Deva (Epigraphia Indica, Vol. XVIII, p. 74-86), of Jayanāga (Epigraphia Indica, Vol. XVIII, p. 60) and Bhāskaravarmman (Epigraphia Indica, Vol. XII and Vol. XIX, p. 115) as well as the discovery of numerous Gupta gold coins from Bengal would bear testimony to a well-ordered system of Government in Bengal during and after the period of the rule of the Imperial Guptas. But early sculpture appears to be almost non-existent in comparison with the state of things which we may reasonably expect in an well-ordered flourishing society under an well-established Government. The reason is probably to be sought in the fact that our collections consist of chance-finds from tanks and ditches of the latest period and from the upper stratum of earth and the above-named old sites have yet to be systematically explored. Pähādour is an illustration of what a systematic exploration can yield. The recent excavation undertaken by the Archaeological Survey at Mahasthan, the old Paundravardhana, is expected to yield valuable results.

It is always hazardous to depend on a consideration of the 'Style' to fix the age of any detached piece of sculpture and

[•]Vide infra p. 1--2 and Epigraphia Indica, Vol. XVIII, p. 86-"The Ghugrahati copper-plate inscription of Samachara Deva."

always safe to be guided by inscriptions in the matter. This is why I have taken particular care to read the inscriptions and inscribed labels that often appear on the pedestal of images. Except the Chauddagrām SarvvāṇI (P. 203—205) bearing an inscription of PrabhāvatI, queen of Devakhaḍga, I have not been able to illustrate and describe in this volume any other undoubtedly early image. Viṣṇu from Lakṣmaṇkāṭi (P. 86—87) I consider to be even earlier, but the assignment rests on a consideration of the style and some peculiar features of the image. Except these two and the image of the sun-god (P. 172) and the Gaurīpaṭṭa (P. 143) discovered along with the image of SarvvāṇI, there is no other pre-Pāla image described in this book, Images of the pre-Pāla period are similarly rare in the collection of the Varendra Research Society also, Even images of the early Pāla period are rare. On the otner hand, images of the period between 1000 A. D. and 1200 A. D. can be counted by thousands.

Of the images described in this volume that are to be placed before this last period, Tārā from Sukhabāspur iliustrated on plate XX deserves to be mentioned first of all. The ascription no doubt rests here again on a consideration of the 'style' and the material used, but here, as in the case of the Viṣṇu of Lakṣmaṇkaṭi, the ascription will probably meet with the approval of all scholars familiar with Bengal images. The material is a kind of hard grey sand-stone. The top is rounded,—an almost infallible characteristic of early images. The broad and strong features bespeak a period when needlework fineness of execution had not yet become the rule; while the divinely mysterious smile that lights up the countenance of the goddess and beams forth even through the rough corroded stone, reminds one of the best days of Indian sculpture. A comparison with the Tārā from Sompāḍā illustrated on the next plate, the late date of which is known from the inscription on its pedestal, will be instructive.

An equally old piece of sculpture, identified as Bhṛkuṭi, is illlustrated on Plate XIX. The stone used is a kind of hard-grained greyish black stone, probably the same kind as has been used in the Viṣṇu image of Lakṣmaṇkāṭi. The top is rounded. Another peculiar feature of these old images is a border in relief at the top, looking like a twisted, round, ribbed necklace with a line of granules between the ribs. This feature is present in the previous image also but the ribs and the granules have all been smoothed down by corrosion. The broad and expressive countenance of the goddess has a family resemblance to that of the Tārā described above.

In point of age, the acto-alloy Lokanatha from Sylhet illustrated on Plate IV may be even older than these two images, as the cursive nature of the script in the seals on its back would tend to show. But the letters are so worn away and indistinct that it will not be safe to base any conclusion on them. The smoothed-down features of the god would, however, show that the hazy testimony of the seals is perhaps right and that the image belongs to the early period of metal-casting in Bengal.

Buddha from Ujāni, Plate VIII, and Buddha from Mahākāli, Plate IX. b., have rounded tops, both of them, but they are in black chlorite stone. The former has a ribbed and granulated halo and no border, while the latter has a border, but a plain one. They would appear to be of the period of transition from the middle period to the last period. The inscribed Viṣṇu from Bāghāurā (Pl. XXX. a), the miniature inscribed Jambhala from Pāikpāḍā (Pl. XI. b), the inscribed Vajrasattva from Sukhabāspur (Plate III. a) can all be ascribed to this period with more certainty on the strength of the inscriptions.

It should be noted here that all the images of this middle period, with the exception of the Vianu from Baghaura, are Buddhist in denomination, while an overwhelming majority of the images of the period following are of the Brahmanical faith. This fact accords very well with the ascendency of Buddhism during the rule of the Buddhist Pala princes, who were powerful roughly between 800 A. D. and 1000 A. D. Towards the end of this period, the Pala power began to decline and dynasty after dynasty rose in East Bengal in quick succession. The first prince to rise to independent power in East Bengal would appear to be a Buddhist, one Kanti Deva, an unfinished but genuine draft copper-plate inscription of whom, addressing the future kings of Harikela, now in the Dacca Museum, has revealed his existence. This one-generation dynasty was succeeded by that of the Buddhist Chandras, which also appears to have been a one-The Vaisnava Varmmans who succeeded, held generation one. sway for a longer period. Finally, the Senas, who were worshippers of the Sun-god, Siva and Visnu held sway roughly for a century and a quarter, from about 1100 A. D. to about 1225 A. D. North Bengal and the northern part of the Burdwan Division had passed on to the Muhammadans in 1202 A. D., but in East Bengal the Senas held sway for some years more. They were succeeded by a family of Vaisnava princes, of which Dasaratha Deva is known from his still unpublished copper-plate inscription, now in the Dacca

inhabited in pre-Muhammadan days, it was occupied by people either of Buddhist or of Brahmanical faith and they required images for worship, Wealthy people and those who could afford installed stone images, which were thrown into the nearest tank or ditch on mutilation or apprehended Muslim invasion. These images of stone can never be lost, unless pounded to atoms. The worshippers disappeared, but the images worshipped by them remained concealed in ditches by their forsaken homesteads and now turn up from time to time. We thus know from the find of images that the districts of Sylhet, Tippera, Noakhali and the plains of Chittagong were inhabitited in pre-Muhammadan days by people professing either Brahmanical or Buddhistic faith. The banks of the rivers Lakeya and Brahmaputra in the Dacca District were inhabited from very ancient times, but in the jungly central portion of the northern half of the Dacca District, called at present Bhaoal and Madhupur, Aryan colonists must have been very few and far between, as practically no images are reported from this area. That was also the case with the entire Mymensing district, which began to be peopled by people of Brahmanical faith only under the pressure of Muslim Invasion, when orthodox society began to seek for habitable tracts safe from There is a tradition that Ananta Datta, the Muslim aggression. progenitor of the Datta family of Kāstul and Astagrām which stand on the Meghna, on the eastern border of the Mymensing District where it meets the district of Sylhet, went to seek a shelter in that region, having incurred the displeasure of Ballala Sena. The Koch inhabitants of the Mymensing district were predominent even in the early part of the 16th century, when their chiefs went down one by one before the aggressive Isa Khan Masnad-i-Ali.

Culture in Eastern Bengal radiated from two centres in those days—vis: Vanga and Samataţa. Much loose thinking prevails regarding the geographical situation of these two places. I have identified Samataţa as that part of Eastern Bengal which lies east of the old course of the Brahmaputra (see infra P. 4.). For details of argument, the reader is referred to my article on "Some Image Inscriptions from East Bengal," in Epigraphia Indica, Vol. XVII P. 353. Samataţa included the whole of the present Chittagong Division and the plains of Sylhet and portions of the present Dacca and Mymensing Districts.

With the boundary of Samatata thus defined, it is not difficult to define the limit of Vanga, which I have identified with the present

districts of Dacca, Faridpur and Backarganj (see infra, P. 4). Throughout the areas of Samataţa and Vanga, images are found except in portions as noted above. Recently a large number (65 in all) of images of Buddhist deities was discovered at Jhewāri, under the Anwārā Police Station of the Chittagong district. These images are all pre-Muhammadan in age and some of them are inscribed. Tārānāth also states that Buddhism lasted the longest on the soil of India in the outlying district of Tippera. Arakan thus probably received its Buddhism through the districts of Tippera and Chittagong. In the latter district, Buddhism is still a living religion amongst the Hill tribes.

11. Society, as reflected in Bengal Sculpture.

(A) COSTUME.

The potters of the present day whose business it is to prepare clay images for worship, never dream of dressing the gods and goddesses made by them in any other garb than those ordinarily worn by the present-day inhabitants of Bengal. We have no reason to assume that their brethren of pre-Muhammadan days in the stone-cutting profession did anything different. If that be so, it will have to be admitted that both male and female costumes in Bengal have undergone very notable changes. Ibn Batuta, who visited Bengal in 1345 A. D., has left us a list of the prices current in Bengal in his time. It appears from his list that while articles of every-day use like rice, sugar, ghee, oil, etc. were sold at amazingly cheap rates, cloth was comparatively dear, and people, therefore, had to be content with little cloth. Things were not much different 150 years before Ibn Batuta's time and the parsimony of people with regard to cloth is reflected in the short Dhotis in which the sculptors clothe the gods, which stop shorter than even the present-day skirts of European ladies! The present-day standard of a Dhoti; 5 yds, long and 44 inches broad, was unknown. The standard in pre-Muhammadan days would appear to lie nearer 3 yds. x 24 inches for the males, This custom of wearing short and narrow Dhotis continued down to even early British days +. The short Dhotis of the males may be seen in all the figures of the gods. They are most conveniently seen in

[•] Vide author's "Coins and Chronology of the Early Independent Sultans of Bengal." Appendix I. 'Ibn Batuta's Travels in Bengal', P. 144.

[†] Ralph Fitch who visited Bengal in 1585 A. D found the males everywhere 'naked', going about with a little loin-cloth

the images of Visnu. From the fact that Samudra Gupta is represented similarly clothed on his coins, it would appear that the custom was an old one and probably all-India wide,

The Sārīs of the ladies, however, descended much lower and stopped short of the ankle by an inch or two. At present, the Sārī as well as the Dhoti is 5 yds, in length. In the case of the males, about half this length is taken round the waist from right to left and fastened on to it like a belt by the action of the elasticity of the abdomen. The free end of this portion is tucked up between the legs and fastened behind on the border of the fold encircling the waist like a belt. This portion is called Kāchhā. The other half of the cloth is folded into folds about 3" wide, and suspended in front. This portion is known as Kochā. The garb of the males in pre-Muhammadan days appears to have been worn in a similar fashion, only with a shorter cloth.

But the manner of wearing the Sart by the ladies appears to have undergone radical change. At present the Sart goes round the waist like a petticoat, and no portion is left to serve as Kāchhā, as in the case of the males. The rest of the Sart covers the upper portions of the body and ultimately also serves as a veil to cover the head, The Sart by which the ladies represented in these stone images are found covered appears to have been of a different nature. At first sight they look like petticoats, but careful observation reveals the fact that they are not so. For purposes of observation, a scrutiny of standing figures gives the most satisfactory results and the attention of the reader is therefore directed to the figures of Laksmi and Sarasvati on the images of Visnu, images of Marichi, images of Mahisamarddini and images of Chandi. It will be seen from these images that the Sari does not cover the front like a flat piece, but goes round the legs and exhibits their contours. It will further be observed that while the outer corner of that portion of the Sart which meets the leg is left at a right angle to the leg, the inner corner is drawn up, suggesting tucking up between the legs and fastening of both the ends behind like a Kāchhā. This is suggestive of the South Indian fashion of wearing the Suri. This method leaves the legs much wider freedom of movement than the petticoats or the Saris as worn at present in Bengal. With the Saris worn at present, the attitude of Marichi as on plate XIV, that of Sitätapatrā (Pl. XVIII), of Tārā (Plate XXI, XXII, a), of Parnasavari (Plate XXIII), of the figure of Gauri on the Alingana images (Plates XLIX, LI. a), of the Mother in the 'Mother-and-child' images (Plates LIII. b, LIV), of Sarasvati (Pl. LXIII), of Mahisamarddint (Pl. LXV, LXVI) and of Manasā (Pl. LXXIII. a) would have been difficult, if not impossible of performance retaining the Sārī in position, as required by decency. The tucking up is particularly noticeable in almost all the figures of Lakṣmī and Sarasvatī on the images of Viṣṇu. That the cloth was tucked up can also be proved from the Sārīs with line-designs, worn by many ladies. It will be observed that the lines do not run continuously, as they would have done in case the Sārī were worn like a petticoat and lay like a flat flap in front. The lines on both the legs follow the contour of the leg they cover and are finally drawn inwards and upwards.

A scrutiny of most of the female figures appears to show that both the ends of the cloth were drawn in and tucked up behind. The evidence of the figure of Tārā from Khailkair (Plate XXII. a) would, however, show that sometimes only the left end was tucked up and the right end after being fastened at the waist by the upper border was allowed to hang loose in folds on front. Folds ending in graceful curves in front are also found in the images of Mahāpratisarā (Plate XXIV) and Bhṛkuṭī (Plate XIX). A number of folds are also to be found in the image of Mārīchī from Paṇḍitsār and they appear to be folds of the right end of the Sārī. In the Mārīchī from Ujāni, however, no folds appear and the Sārī appears to be drawn in and tucked up at both the ends.

The Sari having thus been finished at the waist, it remains to be seen how the upper portion of the body was covered. It is inconceivable that sewn garments like bodices or jackets were not in use, at least in the upper stratum of society; but examples in support of this supposition is surprisingly rare in the female figures represented in Bengal sculpture. One of the two instances of the use of a bodice that I have succeeded in finding out is that worn by Martcht from Panditsar, Plate XIV. The bodice is observed here as a tight-fitting garment with short arms ending in fringes, and stopping midway between the breasts and the navel. The other instance is to be found in the image of Bhrkutt illustrated on Plate XIX. The bodice here is similar, but descends lower and covers the navel.

The covering in general use, however, was a narrow long piece of cloth, very well-represented on figure a, Plate II, Plates XXV, LXIII,

^{*}On only one image, viz. No. 12 described on page 81 of this book but not illustrated, the lines on the Saris of Laksmi and Sarasvati run continuously over both the legs.

and LXIV. This urnā or uttariya, as it is called technically, covers the left breast completely, and the right breast only partially. In images representing action, the breasts are restrained by a knot, as in the images of Mahişamarddini, plate LXV. a, and plate LXVI. The knot appears in a placid image also, along with the urnā, viz, in Manasā on plate LXXIII. a. It is curious to note, however, that in some images e. g. Mahāpratisarā on plate XXIV and Gaurī on plate LXVIII. b, no vestige whatever of a covering for the breasts is to be found!

The custom of wearing the cloth below the navel was universal among both males and females. The Uttariya was used by the males also, as may be observed on several images. In the image of Buddha from Ujāni, (Plate VIII) the left side of the figure is well-covered by an ample Uttariya. If may be observed here that the great preacher is not represented wearing the short cloth, usual for males, but his cloth descends down to the ankles and the folds in front are represented spread in a wavy circle. Mañju-Śri figured on Plate VII-b is also similarly well-dressed and similar are the cases of the images of Lokanātha on Plate IV and Plate VI-b. In representing these images, the sculptors no doubt gave them the traditional wrappers of the Buddhist Bhiksus.

The designs on the male and female clothing are interesting studies and testify to a flourishing state of the weavers' art. Line-design was the most common pattern, while different patterns of floral and other designs can also be distinguished.

As it was probably thought improper and impious to cover the feet of the gods and goddesses, and as practically no secular sculpture has hitherto been discovered in Bengal, it is difficult to know what kind

ক্ৰীড়ভীনাং প্ৰসি সভসান্তক লীলাবভীৰাং বীচীহুছৈ ইচন ক্চনোবংককজংসনাৰি । সম্ভানামপি চ নমণালোকনবাৰুলাৰাং ৰাজ ক্ৰীড়াম্চনইনিভালুভেনীয়াঞ্চণ্ডৰ্ ৪

Pavanadutam. Sloka 35.

(Of the frolicsome ladies playing in joy there in water, cause the falling off of the cloth covering their breasts by thy hands of waves; forthwith, of those ladies also, anxious to see their lovers, let the mirthful soft laughter serve (to cover them up) as the scarf of their uttariyas).

^{*} It would be interesting to find out how far the facts gleaned from an observation of sculpture can be supported from contemporary literature. The following sloka in the Pavanadutam by Dhoyi, who was one of the five poets gracing the court of Laksmana Sena (1170—1206 A. D. circa) contains a reference to uttariya worn by ladies.

of shoes were in use. The feet of the Sun-god had to be covered up under religious injunction and this was done by a sort of hunting boot, the nature of which has been discussed *infra*, on pages 157-158. The legs of the attendants and wives of the Sun-god are also found similarly covered in some images.

How the ladies of those days did their hair can be studied from the interesting chignon on the head of Sarasvati on plate LXIII. This method of doing the hair is also illustrated on some of the figures of Lakemi and Sarasvati, represented on either side of Visnu, e. g. plate XXVII. This method appears to have been the most favourite fashion, as it is the one most frequently met with. Tara from Khailkair (Plate XXII. a) has her hair done in 2 different fashion, vis. a round flat chignon at the back of the head. In the lower panel of ladies assembled to wish the hunter Revanta (Plate LXII. a) godspeed, the one standing on the extreme proper left has her hair done in a similar fashion. It may be noted in passing that the lady to her right has both of her breasts restrained and covered by urnā in a manner which suggests that the urnā, after covering both the breasts, is fastened in position by a knot on the back behind. Of late years, this fashion has been adopted by the Bengali stage in dressing the dancing girls in the Pauranic dramas. It may further be noted that the lady to the right of the last-mentioned one shows, again, no vestige of a covering on her breast.*

(b) Ornaments.

Both males and females are represented heavily ornamented in Bengal sculpture. Let us begin with the head.

The males almost invariably, while the females less frequently, have their heads covered by tapering conical mukutas, while a simple crown serves to cover the head of a few males and a large number of females.

क्टिनियंतिकोराः अमीन कीरच निवकतकाराः । क्रम्बारक त्यानां चटनो निर्दाह वानानां ।

Aryya-Saptasati by Govardhanacharyya. 2/1

(Be merciful, thou fair waitress of the water-stall by the road-side. Let the wives of the way-farers live,—ladies who are keeping alive only against their husband's due date of return. Do cover up thy breasts, which are hills insurmountable directly on the road).

Govardhana was one of the five poets who graced the court of Laksmana

Sena. (Circa 1170—1206 A. D.)

These headgears are probably to be taken as signs of divinity and royalty and cannot be taken to have been in general use in society. In the absence of secular sculpture, it is difficult to say what the headgear in general use was like. But we have no reason to assume that the fore-fathers of the bare-headed Bengalees of the present day habitually used any head-gear in pre-Muhammadan days, except on ceremonial occasions. The tradition of these ceremonial head-gears has been preserved unbroken down to the present day in the shape of the mukuta and the crown of cork (Solā) which the bridegroom and the bride are given to wear respectively, at the time of the marriage ceremony.

In the Buddhist images, some varieties in the mukuta will be noticed. In images of Buddha, the head of the great teacher will be found covered by a series of knots arranged in the shape of a pyramid. The knots represent the curls of his hair, while the conical shape is supposed to be due to a protuberance in the skull of the Buddha, which is believed to be the most important sign of his Buddhahood.

In Brahmanical images, the mukutas are of two different classes. In Saiva images, both males and females will be found wearing Jatāmukuta, i.e. the mukuta looking like a bundle of matted locks. The head of the Vaianava images will be found covered by what the South Indian texts call Karanda-mukuta. (Karanda, meaning a basket).

Ear-lobes pierced and weighted down was the universal rule among both males and females. Buddha is generally represented without any ornament whatever, as may be found from Plate VIII and IX. b. But even in these images, the ear-lobes are represented pierced and elongated, though no ornament is represented weighing them down.

The usual ornaments for the ears of the ladies were circular pendants of large size. In the case of males, the style was the same but the size was generally a little smaller. Some of the male figures, however, are given pendants equal in size to those worn by ladies, e.g., Mañju-Sri on Plate VII. b, the figures of Jambhala on Plate XI.

The fashion among the ladies in Bengal, even fifty years ago, was to use huge and uncouth nose-rings hung from a hole perforated in the loose skin at the end of the cartilage. In addition to this, the skin covering the left nostril was perforated and a tiny ornament in imitation of a flower-bud was worn through the hole. At present, the nose-ring has almost disappeared and small nose-pendants are used by girls until puberty. The flower-bud ornament, however, is still in general use. The ancients had the good sense to leave this beautiful

limb, the equipoise of the face, unbattered and no nose-ornament whatever is found in the female figures in Bengal sculpture.

Necklaces worn by the male and female figures are interesting studies. It would appear from a comparative study that the older pieces of sculpture are distinctly less ornamented than the later productions, in which profuse ornamentation became the rule. A comparison between Viṣṇu from Śiāldi (Plate XXXI) and Viṣṇu from Lakṣmaṇkāṭi (Plate XXXII) will be instructive. In the female figures, three lines of necklaces became finally the rule, vis: one short necklace of pearls or other material of similar beady appearance; then an inflexible thick flat band; and finally a flowing long necklace falling gracefully over and beyond the bosom. In the male figures, the last item is generally omitted, but this one and some more appear with a vengeance in highly decorated figures like Viṣṇu from Śiāldi (Plate XXXI) and Mañju-Śrī from Jālkuṇḍi (Plate VII. b).

Armlets, bracelets and anklets are common to both female and male figures. The bracelets worn by males, as a rule, are found to be thinner than those worn by ladies. In the case of the latter, the bracelets are generally barrel-shaped ornaments extending over four or five inches of space, beginning near the wrist. It may be noted that this fashion in bracelets is still current among the women of Bihar. Elaborate waist-bands, often several lines deep, appear encircling the waists of both male and female figures in Bengal sculpture. A very good comparative idea of the male and female waist-bands can be formed from the images of Visnu, in which the god is usually represented with an wife on either side, s. g., Plates XXXII and XXXIII.

Anklets appear on the feet of both males and females. Bengalee boys up to the age of 7 or 8 and girls, even after attaining puberty, used to wear anklets even thirty years ago; but the custom is fast falling into disuse. The girls in villages still use them up to the age of ten or eleven, and their use is ceremonial at the time of marriage. But soon after the event the anklets are discarded and are never taken up again,

(c) Domestic Articles.

The shape of some domestic articles, as found sculptured on images, is very interesting. For beautiful **pitchers**, the reader is referred to plates VII-a, XI-d, LXXII-b, LXXIII-a.

An artistic flower-stand and beautiful pinnacle-shaped offerings will be found at the base of Tara from Sompada, plate XXI.

Good specimens of legged bed-steads will be found on plates LIII-b and LIV-b.

The shape of a fan in ordinary use may be seen from the specimen in the hand of the maidservant on plate LIII-b.

Umbrella of those days will be found over the heads of the couples, on plates XLVII-b, XLVII-a, XLIX-a and many other images.

Beautiful caskets will be found held by the left hand of Gauri on plates LXVII and LXVIII-b. This shape is still persisting in the wooden caskets that a bride is given to hold in her left hand at the time of marriage. A beautiful wicker-work basket will be found in the hand of the inscribed Chandi at Dacca. (Pl. LXIX.)

Of the weapons, the bow and the broad-sword are the best executed perhaps because they were in very general use. The battle-axe is also well-executed in some figures. The images of sun-god are all represented as wearing coats of mail and the different shapes of the armour can be studied from these images.

The Vina in the hands of Sarasvati is always a one-stringed instrument, very different from the elaborate accessory of music with which we are accustomed to associate the name. On the hands of Sarasvati figured on the image of Viṣṇu from Lakṣmaṇkāṭi (Plate XXXII), the Viṇā is a boat-shaped instrument, exactly like the representation that is found on a type of the coins of Samudra-Gupta.

The age at which girls were married in those days is an interesting speculation. In Harşa-charita(Ed. Cowell and Neil. P. 122) we find that in the case of Harşa's sister Rājya-Śrī, her father is led to think of her marriage at the swelling of her bosoms, i.e. at the age of 13 or 14. In the Vaivāhika images of Bengal, which represent the marriage scene of Siva and Pārvatī (infra, p. 120—123), the above age for the marriage of girls finds a curious confirmation in the developed, but still immature, bust and figure of the bride.

12. Acknowledgements and Explanations.

The method of transliteration followed in this book is that of the Royal Asiatic Society, with the exception of C=5, which has been rendered by Ch. There have been some irregularities in transcribing well-known place and proper names, which have acquired distinctive spellings of their own. It would be difficult to recognise Calcutta in Kalikātā and Dacca in Dhākā and the same has been the case with

some proper names and names of Muslim origin. Some of the abbreviations used have been explained in the index. Most of them, however, are of a general nature and hardly need any separate explanation.

The shortcomings in printing are in no small measure due to the limitations in the resources of the moffussii Press in which this book is printed. This press had diacritical types only in the pica font to begin with and after some years these were obtained for the small-pica font also. The Bourgeois font has no diacritical types, which consequently could not be provided in the foot-notes and in the index. Some friends advised the printing of the Sanskrit Slokas quoted, in Devanagara types, which are more widely known than Bengali types. But as the press had no Devanagara types, this desire also has remained unrealised. My thanks all the same are due to Babu Narendranatha Bhadra, the Manager of the press, to Babu Pranavallabha Chakravarti, its late printer, Babu Surendranatha Sena, its present printer, and all the staff of compositors, who realised the importance of good and accurate printing in a work like the present one and did ungrudging service to that end.

The thanks of the Dacca Museum Committee and also my personal thanks are due to those gentlemen, whose donations have made an expensive publication like this possible. The following is a list of the donors with the amount of their donations noted against each name.

| fric. | GOHOLD ALLE THE STRUCKET OF FREE PAUSCHOUS HATCH SEGMENT ASSET | | | | | |
|--|--|-------|--|--|--|--|
| | | Rs. | | | | |
| ·I, | Sj. Priyanātha Pāla of Dacca | 25/- | | | | |
| 2, | " Syamalāla Dāsa of Dacca | 50/- | | | | |
| 3. | " Harendra Kumāra Rāya Chaudhuri of Bāliāţi | 100/- | | | | |
| 4. | Babu Ramavallabha Gadia of Messrs Chamaria & Co | 200/- | | | | |
| 5. | Sj. Asutoşa Ghoşa, of Sikārīpādā, Dacca | 250/- | | | | |
| 6, | Rai Kesava Chandra Bandyopādhyāya Bahadur of | | | | | |
| | Muḍāpāḍā, Dacca | 20/- | | | | |
| 7. | Mr. Kazimuddin Siddiqui of Bāliādi | 200/- | | | | |
| 8. | Babu Ramaniranjana Desa Murakha of Calcutta | 200/- | | | | |
| 9. | Khan Sahib Hafiz of Zinzira, Dacca | 100/- | | | | |
| ,01 | Small donations collected by Mr. J. N. Gupta, I. C. S | 300/- | | | | |
| m. | do do (2nd instalment) | 200/- | | | | |
| 12, | Sj. Gokula Chandra Rāya of Dacca | 40/- | | | | |
| 13. | , Pramoda Chandra Chaudhuri of | | | | | |
| | Åthäravädi, Mymensing | 250/- | | | | |
| 14. | Dacca University | 500/- | | | | |
| The part played by Mr. J. T. Rankin, I. C. S. (Retd.), in conceiving | | | | | | |
| the idea of this publication and in taking active steps for the collection | | | | | | |
| | | | | | | |

of funds for the purpose, has already been narrated in Sec. I of this Introduction. To him, more than to anybody else, the credit of giving this book to the public is due. Himself a keen student of Indian history, the editor of the "Dacca Diaries" of the East India Company in J. A. S. B. 1920, his wonderful sympathy and warm friendlines had the supreme quality of drawing forth the best that was in his friends and subordinates. The years that he was the Commissioner of the Dacca Division and Ex-officio President of the Dacca Museum Committee and I had the privilege to be placed in close association with him, I shall ever remember as the best years of my life,—the years of my most full-hearted activity.

My thanks are also due to Mr. A. H. Clayton, I. C. S., the present Commissioner of the Dacca Division and Ex-officio President of the Dacca Museum Committee, who has always taken a keen interest in the progress of the work.

Mr. H. E. Stapleton, I. E. S., Offg. Director of Public Instruction, Bengal, as the first Honorary Secretary of the Dacca Museum Committee, had always encouraged me by his advice and suggestions during the progess of this work and he very kindly revised the section on Sun-god. The photographs published on plates I and II were obtained by him at his own cost and he gladly permitted me to publish them in the present work.

Khan Bahadur Saiyid Aulad Hasan, Prof. R. B. Ramsbotham, I. E. S., and Rai S. N. Bhadra Bahadur, as successive Honorary Sacretaries to the Dacca Museum Committee, had all taken personal interest in the compilation and publication of this work.

It is a pleasure to acknowledge my debt of gratitude to Sj. Binayatoşa Bhattacharyya, M. A., Ph. D., author of "Indian Buddhist Iconography", who, as recounted in Sec. 1, helped me with some Sādhanās and an important identification.

I am also indebted to the following gentlemen: to the late lamented Sj. Manomohana Gånguli, author of "Orissa and her Remains", sometime Honorary Curator to the Museum of the Vangtya Sāhitya Parişat, for a photograph of the image of Kalyānasundara published on Plate XLVIII-a; to the authorities of the Varendra Research Society's Museum at Rajsahi for permission to photograph a number of images in their collection; to Prof. D. R. Bhāndārkar for the excellent photograph of the image of Vajra Tārā from Bhāgalpur published on Plate XV; to Mr. K. N. Dikshit, M. A., for the photographs of the Mother-and-Child image in the Nāhār collection, the image of Manasā

In the Indian Museum, Calcutta and the image of Manasa from Silghat, Assam; and to Rai Sahib Prayag Dalal, Curator of the Lucknow Museum, for a photograph of the image of Sarasvatt, published on Plate LXII-b.

The index is the work of my friend Sj. Suresa Chandra Dāsa Gupta, B. A., B. T., and my grateful thanks are due to him for the pains he took

in its preparation.

In the matter of proof-reading, I have obtained valuable assistance from a number of friends, viz. Prof. Haridasa Bhattacharyya, M. A., Prof. R. C Majumdar, M. A., Ph. D., Prof. U. C. Bhattacharyya, M. A., Sj. Devendra Chandra Raya, B. L., Sj. Jňanendra Nátha Majumdar, Sj Jagadindranatha Majumdar and Prof. Charuchandra Bandyopadhyaya.

Lastly, my thanks are due to the Indian Photo-engraving Company of Calcutta for the half-tone blocks and to Messrs. Meisenbach Riffarth and Co. of Berlin for the care and interest with which they executed the Collotype plates.

DACCA MUSEUM.
Ramna, Dacca.
Bengal, India.
The 15th March, 1929.

N. K BHATTASALI.

ICONÓGRAPHY OF BUDDHIST AND BRAHMANICAL SCULPTURES IN THE DACCA MUSEUM

PART I.

BUDDHIST SCULPTURES.

FORE-WORD.

BUDDHISM AND BUDDHIST ART IN EAST BENGAL

So completely has Buddhism disappeared even from Bengal, its last resort in India, that we of the present generation find it hard to realise the immensity of the religious flood that swept over the whole country, and left it strewn with innumerable images in stone and metal, when it receded. The Buddhist images described and catalogued in the first part of this book are but an insignificant fraction of the images that actually came out from the workshops of innumerable artists all over the country; but even these will be sufficient to give the reader an idea of the extent to which Buddhism flourished in Vanga and Samatata.

The earliest centre of culture in these parts appears to have been the settlement round the magnificent fort of Chandra-Varmman, the earthen ramparts of which enclose a thickly populated tract of land 2½ by 2½ miles in area, and which still rise in places to a height of 30 feet from the surrounding plain. This place is now known as Kotālipādā (meaning, the settlement formed on the raised ramparts of the fort) and is situated in the southern area of the modern district of Faridpur. Gupta gold coins have been found in considerable numbers from places close to the south-western corner of the fort, where the settlement appears to have been the thickest. The building of this fort has been ascribed to Chandra-Varmman in the beginning of the 4th century A. D.,

the famous Chandra of the Meherauli Iron Pillar, who came to Vanga and warred with the chiefs of the place who offered him a united opposition. The copper-plate inscription of Samāchāra Deva' was found in the village of Ghugrāhāti, close to the south-west corner of the fort, while the three other allied plates of Dharmmāditya and Gopachandra were found in the same district, perhaps in the same locality. A gold coin, which has been identified as that of Samāchāra Deva', was found about 30 miles north of the place, in the Jessore district. All these finds of the early period, hailing from the same locality, unmistakably point to the great antiquity of this particular part of the country.

There is ample evidence to prove that this part of the country suffered in remote antiquity from a general subsidence, due most probably to a great earth-quake. This event can be dated on the evidence of the plates, in the last quarter of the 6th century A. D.⁵ The vicinity of Chandra-Varmman's fort began to be water-logged and unfit for habitation. The head-quarters of the locality had to be moved north on more stable land and the people also migrated north-wards.

¹ Vide author's—"The Ghugrahati Grant of Samachara Deva and connected questions of Later Gupta chronology." Dacca Review, vol. X, 1920. Nos. 2—5.

^{*} J. A. S. B. 1910. P. 429.

³ Mr. Pargiter's—"Three Copper-plate Grants from East Bengal." Indian Antiquary, July, 1910. Two of the plates mention the viliage of Silakunda and a sheet of water, also called Silakunda. Mr. Pargiter remarks—"Kunda means a large pool or pond. Sheets of water, of all kinds and sizes, are common in the Ganges delta, being the remains of old water-courses or depressions, and have various names according to their formation and size, such as daha, baumr, bil. Silakunda was no doubt such a piece of water and Silakunda grama would have been the village adjoining it." He evidently did not know that the river Madhumati in its lower course, south of Kotalipada, is called Saildaha and the village of Saildaha lies on this river about 12 miles south of Kotalipada. This Saildaha village and the Saildaha river are evidently the Silakunda of the plates.

Op. vit. No. 1, above.

Do. cit. No. 1, above.

No image that can safely be attributed to the Gupta period or the period covered by the rule of Dharmmaditva. Gopachandra and Samāchāra Deva of the Faridpur copperplates, has yet been discovered from this locality. Only the statuette of Avalokitesvara fished out from the Saildaha river. (1. A. (6) a) below, would appear to approach this period closer than any other relic hitherto found. But, that the more conservative of the local population stuck to their homes as best as they could, in spite of the natural calamity referred to above, is evidenced by the discovery, reported from time to time, of metal statuettes all over this area. The magnificent copper lotus with movable petals [1. B. (iii) a], the imposing image of Gautama Buddha in black stone (1.A. (iii) a) and the image of Marichi, (1.8.60a), described below, hail from the area. None of them, however, appears to be of a period earlier than the 10th century A. D.

The decline of the settlement round Chandra-Varmman's fort was followed, as has already been said, by the removal of the centre of culture northwards, on more stable land. The place selected appears to have been Sābhār in the present district of Dacca, about 15 miles west of the Dacca city. There are some remarkable ruins at Sābhār. Their age can be ascertained with more or less certainty from the frequent discovery in them of light-weight gold coins struck in imitation of the Archer type of the Gupta gold coins. The Dacca Museum has in its cabinet six such coins from Sābhār. It can be proved that they formed the currency of Eastern India during the 7th century A. D. The ruins at Sābhār have not yet yielded any stone or metallic image, but the number of terra-cottas stamped with the figure of the Buddha and other Buddhist divinities obtained from some of the sites there associated with

Op. Cit. No. 1, above.

the name of a king called Harischandra, is surprisingly large. A very representative number of these terra-cottas is in the Dacca Museum and has been described below. It may be noted here that king Harischandra is a familiar name in the Dharmmamangala poems of Bengal and the period in which he flourished can be stated with some amount of certainty to have been the beginning of the 9th century A. D.

The Chinese pilgrim Yuan Chwang visited this part of the country towards the middle of the 7th century A. D. He found no trace of Buddhism in Kāmarūpa, but it was flourishing side by side with Brahmanism in the countries of Paundravardhana, Samatata, Tāmralipti and Karņasuvarņa. Paundravardhana has been satisfactorily identified with Mahāsthān in the Bogra district and Karnasuvarņa with Rāngāmāti in the Mursidabad district. The author's identification of Samatata with the part of Bengal, east of the Lauhitya or the Brahmaputra river, (roughly, the present districts of Tippera and Noakhali,²) is also now generally accepted. The situation of Tāmralipti in the Midnapur district as Tamluk of the modern days is well-known. So, it will be seen, that the four kingdoms mentioned practically cover the whole of modern Bengal.

It is very curious that the pilgrim does not mention the country of Vanga. It can be specified as the country lying between the Meghnä river on the east, the sea on the south and the old Budi-gangā course of the Ganges on the north. The western boundary of Vanga appears always to have been indefinite. Yuan Chwang must have passed over Vanga in going from Samatata to Tamralipti. The reason of his silence

For a discussion of the reading and date of an alleged inscription of Mahendra, son of Harischandra, vide, Dacca Review, Vol. X. 1920-21. Nos. 6, 7 and 10.

² J. A. S. B. January, 1915. "A note on the Bad-kainta Narttesvara Image Inscription."

appears to have been the fact that owing to general subsidence of the country towards the end of the 6th century A. D., it had rapidly sunk very low in geographical and political importance and did not recover from this set-back for some centuries. When the pilgrim passed over this tract by the middle of the 7th century A. D., there was nothing to attract and detain him there.

But Samatata was an important kingdom during this period. There were about 30 Buddhist sanghārāmas with about 2000 priests in the country, while the temples of Brahmanical gods also numbered about 100. It is a curious feature, but little noted, that the pilgrim found the Nirgrantha Jaina ascetics in plentiful numbers, everywhere in Bengal.

The Chinese pilgrim Hwui Lun (No. 83. P. xxxvi. Beal's Life of Hiuen Tsang. Introduction) who travelled in India in the 3rd quarter of the 7th century A. D. (Circa 650-664 A.D.) mentions a king Aditya Sena by name, who had just finished a temple about 10 miles east of the Mahabodhi. We can infer from the Shahpur Image Inscription of Aditya Sena, conseorated in 772 A. D. (Fleet, C. I. I., P. 210), that no Aditya Sena other than the famous king of that name. of the Later Gupta dynasty of Magadha, could have been meant by the Chinese pilgrim. A place, about 200 miles (40 stages) east of this, is mentioned as belonging to Devavarma. king of Eastern India. Another Chinese pilgrim, Seng-chi by name, (Beal's Life of Hiuen Tsang, Introduction, page xl, No. 40) came to Samatata shortly afterwards and found a devout Buddhist king Rājabhatta on the throne of that country.

The Āsrafpur copper-plates (Memoirs, A. S. B., Vol. I. No. 6) brought to light a king of Eastern India called Devakhadga, his queen Mahārānī Prabhāvatī and their son, the prince Rājarājabhatta. From the find-spot of these plates,

which is 9 miles east from the banks of the Lauhitya, it was surmised that Devakhadga had ruled over Samatata (J. A. S. B. March, 1914. "A forgotten kingdom of East Bengal."). The recent discovery, from a place about 22 miles south of Comilla, of an inscribed metallic image of Sarvvānī [3. B (ii) f, below] consecrated by queen Prabhāvatī confirms the supposition that the Khadgas were rulers of Samatata.

Unfortunately, there is a difference of opinion as regards the date to which these Khadga inscriptions should be ascribed on paleographical grounds. But any one, who compares the two plates of Devakhadga and the new Sarvvānī image inscription with the Shahpur and the Apshad inscription of Aditya Sena, will find it difficult to resist the conclusion that paleographically, they belong to the same period. The striking coincidence of the names mentioned by the Chinese pilgrims, viz: Devavarma, king of Eastern India, and his successor Rajabhatta, king of Samatata, with the names of Devakhadga and his son Rājarājabhatta of the plates, both the pairs reigning in the same locality during the same period, cannot also be lightly passed over. To me it appears clear that the Chinese pilgrims referred to the Khadga kings Devakhadga and Rājarajabhatta and the establishment of this synchronism ought to set at rest all controversy regarding the date of the Khadga kings.

The Asrafpur plates were issued from a place called Karmmanta, which has been identified with Bad-kamta, 12 miles west of Comilla. Yuan Chwang speaks of a stupa not far out of the capital of Samatata. A curious mound, about 25' high and surmounted by a lingum stands near an old tank, about a mile to the north-east of Bad-kamta. It is locally known as the Mahamaya mound. The presence of this single artificial elevation amidst the surrounding plain of level rice fields, is certainly very striking and it may be the remains of the stupa seen by Yuan Chwang.

The tract round Bad-kāmtā undoubtedly appears to have been a strong Buddhist centre. The inscribed image of Avalokitesvara, A. (ii) a below, which was a magnificent piece of sculpture when entire, hails from Belasa, only about a mile west of Bad-kāmtā. The life-size image of Vajrapņi Bodhisattva in black chlorite (LA (ii) c) hails from Subhapur, about five miles north of Bad-kamta. East of Subhapur is the village of Vihārmandal,-a distinctly Buddhist name,-in which an image of Jambhala is still worshipped. That the place was Buddhistic is further testified to by the fact that the Hindus of the locality will, even now, never utter the name of Vihārmandal in the morning, which act, they believe, will surely spoil their noon-day meal! In the morning, they always take care to denote it by the terms-"East village." "West village," "North village" or "South village" as the case may be! This appears clearly to be an echo of the times when Buddhist Vihāras, with their unholy Vajrayāna practices, were held in very great disrepute and looked down upon by all decent people.

A fine image of Dhyānī Buddha [1. A (iii) a. 3] in black stone was discovered in the village of Bāgherpār, close to Vihārmandal. This image and another fine image of the goddess Mārīchī discovered at Pior, about four miles southeast of Bad-kāmtā, are now receiving worship in the village of Pior as Hindu deities. All these Buddhist images, discovered in the locality by the author in the course of a short tour in 1912, will be sufficient to show the Buddhistic character of the tract round Bad-kāmtā. It should be noted, however, that none of these images can reasonably be referred to so early a period as that of the Khadgas. The antiquities attributable to that period, are the brass chaitya (2—1), and the statuette of Dhyānī Buddha (1. A. (iii) a) discovered at Āsrafpur. The inscribed Sarvvānī image [3. B. (ii.) f] consecrated by

Prabhāvatī, queen of Devakhadga, as well as the inscribed linga [8. A (ii) i—1] and the image of the Sun-god [3. A (iii) a—1] discovered along with the Sarvvānī image, also belong to this period. The brass statue of the unidentified eight-armed Buddhist goddess [I. B. (iv) a] from Tippera also appears to be not much later in date.

The testimony of the copper-plate inscriptions and that of the Chinese pilgrims would show that Devakhadga as well as his son were staunch Buddhists. Yuan Chwang states that Silabhadra, chief of the Nalanda Mahdvihdra, from whom the pilgrim took his lessons, sprang from the royal family of Samatata. He therefore appears to have been a Khadga. It is curious to find a queen of this markedly Buddhist family, who herself had shown her devotion to the Buddhist Vihāras by dedicating land for their use, venerating at the same time the Brahmanical goddess Sarvvānī and covering her image with gold-leaf with no less devotion. This awakens us to the real character of religious beliefs during the 6th and the 7th centuries A. D., which is only too often forgotten. There was hardly any antagonism between Buddhism and Brahmanism during this period. Harsavardhana divided his veneration without compunction among Siva, the Sun-god and the Buddha. Devakhadga, or at least his chief queen Prabhāvatī appears, in a similar manner, to have been devoted to the Buddha, Siva and the Sun-god at the same time.

The decline of the Khadgas of Samatata and the Guptas of Magadha was followed, for about a century, by anarchy in Bengal. The eighth century of the Christian Era appears to be a blank in Bengal's history. It is only after the rise of the Pālas in north Bengal towards the beginning of the 9th century A. D., that the thread of the political and the cultural history of the country can be resumed.

The rule of the Palas was undoubtedly the most glorious period of Bengal's history. The earlier kings, such as Dharmmapala and Devapala, were very powerful princes of their time in Northern India. Flourishing schools of sculpture arose all over the country and Taranath has preserved for us the names of two master-sculptors, Dhimana and his son VItapāla. But thousand other sculptors like these two, working in thousand different centres of culture, rapidly covered the country with a multitude of images, the mutilated remains of which still evoke everybody's admiration. Any one who has travelled in the villages of Bengal with open eyes, will be able to support the statement that there was hardly a single settled village in Pre-Muhammadan Bengal that had not its Buddhist and Brahmanical temples, enshrining images of Budhist and Brahmanical deities in stone and metal. The collections in the Dacca and the Rajsahi Museums and in the Museum of the Vangiya Sahitya Parisat of Calcutta, which mostly belong to this period, are sufficient to give one an idea of the sculptural wealth of Bengal during the Pala period. It is no exaggeration to say that many more museums like these three can be filled without much difficulty, if men and money are forthcoming.

The supremacy of the Pālas was contested in East Bengal by a family of kings with Chandra as their surname. The Tirumalai Inscription of Rājendra Chola (1025 A. D.) shows that Bengal was at this time under three different ruling families. Govinda Chandra held sway in Vanga, Mahīpāla in Varendra and Uttara Rādha, and Raṇasūra in Dakṣṇa Rādha. From the Rampal plate of Srī Chandra Deva (Epigraphia Indica, Vol. XII. Page 136), we come to know of a branch of the Chandras who appear to have had their seat in Samatata. They are called the family of the Chandras who had been holding sway over the Rohitā hill (Alferifagura Ram). Rohitāgiri,

meaning the red hill, appears only to be the Sanskritised name of the Lalmai (lit. red-soil) range which occupies the centre of the Tippera district. It is a low picturesque range of hillocks lying five miles west of Comilla, the chief town of the Tippera district. The average height of the peaks is about 40 feet and the breadth, about a mile; but some of the peaks rise to a height of 100 feet. The range lies north to south and is about 11 miles in length. Many of the hillocks were undoubtedly crowned by temples and stupus and the present writer personally explored some of the peaks lying on the two sides of the Comilla-Daudkandi road that passes through the range at its northern extremity. There were distinct remains of brick construction on a peak close by, on the north of the road, with fragments of images in black stone scattered about, while on the south of the road, the circular remains of what must have been a stupa were clearly traced.

But by far the most important ruins are on a peak by the side of the Comilla-Kalirbazar road that crosses the range at about its middle. This road evidently follows a very old track, but it was re-opened and made fit for use in 1875 A. D. In clearing the line of communication over the hill, an old fort was discovered along with a number of other ruins, some of which yielded several beautiful stone images. The present writer visited the site in 1917. It is a beautiful spacious plateau from the top of which the plains on the east and the west are seen spreading like an enchanting panorama. Abundant ruins all over the plateau unmistakably testify to the existence of an ancient town on it, of moderate dimesions, The hill is included in the pargana of Patikara, which extends westwards from the range and includes Bad-kāmtā, already referred to. We know that Pātikārā or Pattikerā was a famous town in Pre-Muhammadan days, situated somewhere in these parts. A copper-plate inscription of one Ranavanka Malla,

discovered somewhere on this Lalmai range in 1803 and read by Mr. Colebrooke in Vol. II, P. 241, of his Essays, describes the town of Pattikera, as adorned with forts and Viharas:—

তুর্গোগুরোবিহারীক্রচিরবিরচিতাপট্টিকেরানগর্যাং—*

This description accords with the ruins of the town on the plateau and we have no hesitation in identifying the ruins as those of the town of Pattikerā.

The Chandras of Rohitagiri were Buddhists and the first man of note in the family was called Purpachandra. His son was Suvarpachandra. His son Trailokyachandra appears to have been a great warrior. He is said to have been the mainstay of the king of Harikela, which is only another name for Vanga. He appears finally to have acquired the kingship of Chandradvipa which was the name of the tract of land forming the greater part of the modern district of Backergani.

Trailokya's son Srichandra Deva appears to have mastered the whole of Vanga. He issued his copper-plate grants from Sri Vikramapura, which town is now heard of for the first time, and which may unhesitatingly be identified with the extensive ruins of a city known at present by the name of Rāmpāl, situated in the heart of the Vikrampur parganā of the Dacea district.

The Chandras were ousted in the beginning of the 11th century by the Varmmans, who in their turn made room for the Senas towards the end of the same century. Laksmana Sena, as is well-known, was ousted from his throne by Ikhti-yaruddin Muhammad-bin-Bakhtiyar in 1202 A. D. Buddhism had begun to decline in these parts with the fall of the Chandras. The Varmmans and the Senas were no friends of Buddhism. With the coming of the Muhammadans, both Brahmanism and Buddhism suffered a serious set-back.

^{Mr. Colebrooke read পাইতেখাৰপুৰাৰ and thus missed the reference to Pattikera.}

Bengal sculpture went out like a lamp and the art was forgotten within half a century. Buddhism gradually bled to death and never revived. Though the Senas continued to be the masters of these parts during the whole of the 13th century, sculpture never again raised its head.

The two illustrated manuscripts of Astaschasrika Prajūdpāramitā, one from the Cambridge University Library (Mss. Add. 1643) and the other from the library of the Asiatic Society of Bengal (Mss. A. 15), contain a number of pictures of the Buddhist deities of India, famous in the 11th century A. D. Dr. Foucher gives a catalogue of the miniatures contained in both the works in the first volume of his Buddhist Iconography. The following descriptive list of the deities that belonged to Vanga and Samatata proper, has been compiled from that source. Mr. H. E. Stapleton, I. E.S., sometime Honorary Secretary of the Dacca Museum Committee, obtained photographic copies of all these miniatures except two, at his own expense. These photographs are reproduced here with his kind permission.

Cambridge Mss. No. Add. 1643.

No. 17. Chandradvipe Bhagavati Tara Ārisasthāna,

This image is very much like 1. B. (v) a below and appears to have been a Syāmā Tārā of the Khadiravanī class. Mārīchī and Ekajatā on the two sides are absent but the eight attendant Tārās are there.

No. 19. Champitald Lokandtha Samatate Ārisasthana.

There is a village in the Tippera district, Campitala, famous for its learning. This image of Lokanatha appears to have belonged to this village or to a village of similar name.

Lokanātha is seen standing in ābhanga pose, boon in his right hand and a lotus with a long stalk in the left. Tārā stands to his right with similar attributes. A male figure

standing to his right appears to be Hayagrīva, though he has not the horse's head. Two Vidyādharas are represented in sky on the two sides of the head of Lokanātha.

No. 51. Pattikere Chundavarabhavane Chunda.

This miniature has been illustrated by Foucher as No. 4. Plate VIII, in the first volume of his Buddhist Iconography. The picture shows the goddess as sitting on the lotus seat in Vajrāsana and having 16 arms. The two normal hands perform the mudrā of Dharmmachakrapravartana. The two lowermost hands appear to be in Varada and Abhaya Mudrā. The remaining twelve hands hold different weapons.

No. 55. Harikeladete Sila-Lokandtha.

Mr. Stapleton omitted to obtain a photograph of this miniature. The following is Dr. Foucher's description.

"Bodhisattva white, standing, with six hands, the right hands—1, in charity, 2, holding a lotus, 3, a rosary. The left hands—1, in charity, 2, indistinct, 3, the book. Four assistants; to the right, 1, kneeling, with an enormous belly, long beak-shaped mouth, here yellow,—preta; 2, Bodhisattva green Tārā, (the blue colour of the lotus has been forgotten). On the left—1, red, 2, yellow, with 4 hands (Tārā)."

No. 59. Samatate Jayatunga-Lokanatha.

The god sits on the lotus-seat with the right leg pendant. The right hand has the vara mudra,—the left has the lotus with stalk. Tara and Hayagriva sit on the right and the left respectively.

Jayatunga appears to have been the name of a place somewhere in the Tippera district. The Tippera plate of Lokanātha also mentions the place as Jayatungavarṣa, but the editor Mr. R. G. Basak has taken the term to mean the name of a person. (Ep. Ind. Vol XV, page 303.)

A. S. B. Manuscript No. A. 15.

No. 19. Samatațe Buddhārdhī Bhagavatī Tārā.

This image also, like No. 17 described above, was a Syāmā Tārā in *lalitāsana*, attended by eight other Tārās. It is not clear what is meant by the epithet *Buddhārdhī*.

No. 21. Champita Lokanātha Bhattaraka.

This appears to be the same image, as Champitala Lokanatha, No. 19 of the Cambridge manuscript. But Tara and Hayagrīva on the two sides of the standing figure of Lokanatha are here represented sitting, and not standing, as in the Cambridge manuscript. The miniature is a fine sample of East Indian painting of the 11th century A. D.

Introduction.

Indian Iconography, whether Buddhistic or Brahmanical, is by no means a simple study. Its intricacies almost always away the ordinary student of antiquities, while serious students are drawn away by fields less abounding in pit-falls and uncertainties. This explains the paucity of workers in the field. The writings of Hodgson and Waddel did a great deal in elucidating Buddhist Iconography and Dr. Foucher's excellent works gave us the first systematic attempt to grapple with the whole subject. The latest work on the subject is that of Miss A. Getty. It contains much useful information and for Indian students it is a handy book of reference, because it is written in the English language. But from Indian point of view again, it has serious drawbacks. Not only is Miss Getty no Sanskritist and thus could utilise no original works like the Sådhana-målå-tantra, but her work is almost entirely based on materials collected in Buddhistic countries outside India. A comprehensive Buddhist Iconography based on materials available in India has yet to be written.

The following short sketch of the hierarchy of the Buddhist gods and goddesses will, I trust, help to lessen to some extent the repellent character of iconographical studies to the general reader. The relation between the different emanations, between the gods themselves as well as between the male and the female divinities, is unfortunately not always clear. Sometimes the identity itself is doubtful or ambiguous and the texts consulted by the compiler have not sufficed to solve all the problems raised. Only students more fortunately circumstanced, with ample original materials at hand for consultation, can expect to do justice to these intricate studies.

The following outline is sketched not with the confidence or assurance that all its details are undisputed or unanimous; but it is offered as the simplest key to a primary understanding of the deities of the Buddhist Pantheon. It should, however, be clearly understood that the conceptions of different countries are often different: that the Buddhist Pantheon did not spring forth in some definite early date as a complete whole, but the different deities are the outcome of different schools and periods of thought and that only in a very late period did the Buddhists have a Pantheon approaching anything like the symmetrical and complete picture that is presented below.

Ādi Buddha and Ādi Prajñā may, for all practical purposes, be taken as the Universal Father and the Universal Mother of the Buddhist hierarchy of gods. Ādi Prajñā is also sometimes called Prajñā-Pāramitā,—the Saving Wisdom. The position of the pair is akin to Puruşa and Prakrti or Siva and Sakti of the Brahmanical conception.

Five Dhyant Buddhas (i.e. Buddhas deep in eternal meditation) are conceived to have emanated from the pair. They take no part in the affairs of the world. Their names and respective functions will be clear from the following table.

| Names of the Dhyani Buddhas. | Quarters occupied by them. | Representative elements. | Senses proceeding from them. | Colour. |
|---------------------------------|----------------------------------|--------------------------|------------------------------|---------|
| Vairochana | Central | Ether | Sound | White |
| Aksobhya | East | Aic | Touch | Blue |
| Ratnasambhava | South | Fire | Sight | Yellow |
| Amitabha | West | Water | Taste | Red |
| Amoghasiddhi | North | Earth | Smell | Green |

The philosophy of this conception is apparent and we need not stop here to discuss it. These Dhyānī Buddhas are seldom portrayed individually, but they pretty often appear on the tiara of the male and the female divinities emanated from them, or round their heads in groups of five. When the latter is the case, the parental Dhyānī Buddha always occupies the central position. (Waddell's Buddhism of Tibet, P. 340). As the identification of an image often depends upon the right recognition of the parental Dhyānī Buddha, it is important to have knowledge of the precise attitudes and distinctive marks of these Dhyānī Buddhas. All the five Dhyānī Buddhas are seated in Vajrāsana or Adamantine pose. In this pose the legs are closely crossed and locked and the soles of the feet are visible. Each of these Buddhas, however, has a different attitude.

Vairochana:—He has the Uttarabodhi mudrā or the Dharmma-chakra-mudrā.* In the first attitude, the index finger and the thumb of each hand are joined and held almost in contact with the breast at the level of the heart. In the second attitude the thumb and the index fingers of the right hand are placed in contact with those of the left hand in such a manner as if the right hand is going to turn a wheel by a twist.

Aksobhya:—Bhūmisparēa Mudrā. The left hand is placed on the lap; the right hand touches the earth, back of this hand to the front.

^{*}Vairochana is sometimes given the *Uttarabodhi* and sometimes the *Dharmma-chakra mudra* by Waddell (Vide Buddhism of Tibet, Pages 337, 349 and 350) which are distinguished by him on page 337. The actual representations of Vairochana that I had opportunity to examine, among the groups of five Dhyani Buddhas that often appear round the head of Buddhist images, or on the tiara of Marichi images, were always too crude to allow of a decision on the point. Dr. Foucher is disinclined to acknowledge the existence of a separate mudra called *Uttarabodhi mudra*—which he characterised as 'existing only in some Lama's brains.'

Ratna-Sambhava:—Varada or the boon-bestowing Mudrā. The same as above but the palm of the right hand to the front.

Amitabha:—Samāhita or 'Sunk-in-meditation' Mudrā. One hand resting over the other in the lap in the middle line of the body, with the palms upwards.

Amogha-siddhi:—Abhaya or protection-giving Mudrā. Left hand placed on the lap; right hand elevated up to the breast, palm to the front and fingers directed upwards.

The Saktis or spouses given to these Dhyani Buddhas never became very popular. Sculptures in high relief of these five Saktis are said to be existing in the Monastery of Yama Guti at Kāthmāṇdu in Nepal. (Getty, p. 122). Ordinarily, they are seldom met with. The following equation shows them with their lords.

Vairochana = Vajradhātvīšvarī. Akṣobhya = Lochanā. Ratna-sambhava = Māmakī. Amitābha = Pāṇdarā. Amogha-siddhi = Tārā.

It has already been said that the Dhyānī Buddhas are passive and in deep meditation. For purposes of creation they have each an active counterpart called Bodhi-sattva. These Bodhisattvas, in successive ages, uphold the creation and then retire and merge again into their original sources. The Bodhisattvas exert their influence over the universe in successive ages through the most exalted of human beings called Mānuşī Buddhas or Buddhas incarnate. They are a sort of human agent to the Bodhisattvas. The following table will explain the relations.

| Dhyani Buddhas | Corresponding Dhyani Bodhisattvas | Corresponding Manusi Buddhas |
|----------------|--------------------------------------|---------------------------------|
| Vairochana | Sāmanta-bhadra | Krakuchandra |
| Aksobhya | Vajrapani | Kanakamuni |
| Ratna-sambhava | Ratnapani | Kasyapa |
| Amitabha | Avalokitesvara | Gautama |
| Amogha-siddhi | Visvapaní | Maitreya |

Three Ages have already passed and the present is the 4th world, being the creation of Avalokiteśvara. The Mānuṣī Buddha of this Age is Gautama Buddha, the Sākya muni. Five thousand years after the nirvāṇa of Gautama Buddha, Viśvapāṇi Bodhisattva will create the 5th World and Maitreya will appear as the Mānuṣī Buddha.

It should be noted here that the Bodhisattvas are sometimes represented in a group of eight instead of five by the deletion of Ratnapāṇi and Viśvapāṇi from the original five and the addition of five new names, viz:—Akāśa-garbha, Kṣiti-garbha, Sarvva-nivāraṇa-viṣkambhin, Mañjuśrī and Maitreya. Of these, Maitreya already appears in the list of Mānuṣī Buddhas. The remaining four are new and by far the most important of them is Mañju-śrī.

Goddesses are numerous in the Buddhist Pantheon and it is not always an easy matter to determine whose spouse a goddess is, or what her exact position is meant to be. The more important goddesses have the rank of Bodhisattvas, i. e. they are of the same rank as Sāmantabhadra, Vajrapāni, etc.

They are as much emanations from the Dhyānī Buddhas, as the male Bodhisattvas are. This oneness of origin led to the union of the male and female Bodhisattvas proceeding from the same Dhyānī Buddha; but very great confusion arises on account of the fact that the union is not pronounced in all the cases. Sometimes the great number of emanations or different and quite individualistic forms of the same goddess add to the confusion.

Order can be restored to a considerable extent in this confusion by arranging the goddesses into separate groups according to the parent Dhyānī Buddhas. Sādhanās will not always tell us from which particular Dhyānī Buddha a goddess is derived and sometimes different Sādhanās of the same goddess give her different parental Buddhas. But this handicap can be removed to a certain extent by a study of the extant samples in stone, metal and painting which often portray the parental Buddha on the tiara or over the head. This system does not appear to have been followed by any writer on Buddhist Iconography, but it seems to be more scientific than the confused descriptions that obtain.

The most popular Buddhist goddess, as is well known, is Tārā. She should not be confused with her namesake, the spouse of Amoghasiddhi. Tārā as spouse of Amoghasiddhi sits in Lalitāsana with one leg pendant,—her right hand in the Vara-mudrā and left in the Vitarka-mudrā. On her two sides two lotus flowers rise up to her shoulders and each of them supports a double Vajra (Getty, P. 122). But as she is very seldom met with, she may be left out of consideration.

The Tārās ordinarily met with are grouped into five classes according to the colour of their body which they derive from their parental Dhyānī Buddhas, each of whom, it will be remembered, has a distinct colour of his own. Thus there are five varieties of Tārās:—White, Blue, Yellow, Red and

Green. Getty says (P. 106) that they are believed to be the Saktis of the Dhyānī Buddhas from whom they originated. Perhaps the more probable and provable theory is that they are the Saktis of the Bodhisattvas originating from the same sources,—the same emanation dividing itself into the male and the female energies.

From the principle enunciated above, the principal

goddesses may be grouped as below:-

From Vairochana— { White Tārā' Uṣñīṣavijayā'. (White) { Jāṅgulī Tārā. Mārichī.

,, Akşobhya—Nilā Tārā or Ekajatā. (Blue)

,, Ratnasambhava— { Yellow Tārā. 3 Vasudhārā. (Yellow)

" Amitābha— (Raktā Tārā or Kurukullā, Sitātapatrā, (Red) (Bhṛkuti.

" Amoghasiddhi—Green Tārā, Parņašavarī. (Green)

The position of the important Goddess Sarasvatī, who was certainly an importation from Brahmanism, is, like her consort Mañjuśrī, somewhat individualistic. She appears to be sometimes identified with Āryyā Jāngulī, a form of white Tārā and the milk-white colour of her body may also have drawn

^{1.} But Sita Tara or WhiteTara is sometimes said to be a form of Green Tara (Getty, P. 107) and is thus made to have emanated from Amoghasiddhi and not Vairochana.

^{2.} It is very curious that the image of Usnisavijaya illustrated by Foucher on page 87 of his Iconographie, Part II, has the figure of Aksobhya over her head and not of Vairochana as required by the Sadhana. She should therefore, according to the system I have enunciated, be classified under Aksobhya and not Vairochana.

^{3.} Yellow Tara has been classed with Ratnasambhava as she consistently cought to be. But the Sadkana quoted by Foucher (II. p. 69) has Amitabka-mudritam,—'stamped with the figure of Amitabha.' As is the case of White Tara who in reality appears to be only a variety of Green Tara, Yellow Tara may only be a variety of Rakta Tara and thus was supposed to have emanated from the red Amitabha.

her to the fold of Vairochana. But no direct connection seems to exist between Vairochana and Sarasvati.

Below this aristrocratic family of gods and goddesses, there are three more classes of divinities to be noticed. The first are the tutelary deities. All the gods and goddesses of the above family may of course assume the role of Protectors to their devotees, but the Protectors proper are gods like Yamāntaka, Jambhala, Hevajra, Heruka, Mahāmāyā, Samvara, Kālachakra and the Pancharakṣās.

The next are a series of Defenders of the Faith or Dharmmapālas, such as Kuvera, Yama, Hayagrīva, Mahākāla, Yamāntaka, etc. They are always of terrible appearance.

The last is a group of deified personages, of whom the 16 Mahāsthaviras, Nāgārjuna and Padmasambhava appear to be the chief. The goddess Hāritī, spouse of Kuvera, would also appear to belong to this group.

The host of Dākinīs, Pišachas, Bhairavas, etc. that crowd the Budddhist pantheon at the base need not detain us. Their numbers are infinite and their characters indefinite.

Iconography of Buddhist Sculptures in the

DACCA MUSEUM.

BUDDHIST SCULPTURES.

(A) MALE DIVINITIES.

(i) ADI BUDDHA.

a. Vajrasattva.

Adi Buddha is very seldom portrayed. He is the eternal and the self-existent source of all creation and is hardly material enough for portrayal.

Vajradhara is a sort of active agent of Ādi Buddha and he is sometimes identified with a god of similar name called Vajrasattva.

Vajradhara as Dharmmavajra has in his right hand a double Vajra balanced at the breast. A bell is held on the thigh with the left hand. Vajrasattva has also similar attributes, but the Vajra in the right hand appears to be single and not double.

There is no sample of Vajrasattva in the collections of the Dacca Museum. The one described below is preserved in the house of Babu Kāmākhyā Nātha Vandyopādhyāya in the village of Sukhabāspur,—Police station Munsiganj, Dt. Dacca.

[1. Image of Vajrasattva in black stone, 4"×3". Inscribed on the back with the Buddhist creed "Ye Dharmma" etc.', in the Bengali script of the 10th century A. D. The god sits with his legs one upon the other, (not locked, as required by the canons) and the soles of his feet are visible. right hand balances a Vajra at his breast and the left holds the bell on the hip. The body and the head are slightly bent to the left in Abhanga pose, but probably this has no iconographical significance and only depicts the natural equipoise of the body in balancing the Vajra at the breast, with the right hand. It may be noted that in the illustration of Vajrasattva published in Foucher's Iconographie Bouddhique, Vol. 1, Plate VI, fig. 6, the body of the god shows a similar bent to the left. This appears to have been a favourite pose of Vajrasattva. This pose is seen also in the representation of Vajrasattva occurring on the sculpture of Syama Tara from Sompara described below. But the straight pose, samabhanga, was also used, as may be seen from the illustration of Vajrasattva published by Foucher in Iconographie, Vol. 1. page 22, and, also from the curious draped representation of Vajrasattva occurring below the lotus seat of the image of Lokesvara from Belāśa, described below. Note the two lions with faces in opposite directions depicted below the present image.]

1. A. (ii) BODHISATTVAS.

a. Avalokitesvara.

Avalokitesvara, Avalokita, Lokesvara and Lokanātha, are the names which the Buddhists love to address to this, their

Ye dharmmā hetuprabhavā hetum tesām tathāgato Hyavadatteşañcha yo nirodha evamvādī mahāśramanah.

⁽Of all dispositions proceeding from a cause, the Tathagata (i. e. Buddha) has explained the cause, and he has explained their cessation also. This is the doctrine of the great Sramana, i. c. the Buddha.)

most favourite deity. He is the Keen-seeing One, the Great Lord of Mercy,—Mahākarunā. He has many different forms, no less than 108 of which are sometimes distinguished.

1. A. (60) a An image of Lokanātha in octo-alloy metal, 2' 8"×11". It is exactly like the figures published in Foucher's Iconographic Bouddhique, vol 1, plate IV., p. 106, Nos. 2 and 3. The god stands on a lotus. He has a lotus with a long stalk in his left hand and he blesses mankind with his right hand. His clothing reaches down to the ankle and not to the knee, as is usually seen in these old images. Locks of wavy hair fall on his shoulders. Amitābha in miniature is represented on his crest.

The image is apparently very old. It is in a good state of preservation but is much worn at all the sharp points. Four seals are attached to its back containing, in all probability, the Buddhist creed "Ye Dharmmā" etc. But the letters are too worn to be decipherable. The style of the script is cursive and of the form prevalent in Eastern India during the 8th-9th century A. D.

Discovered at Bandarbazar, Sylhet.

1.A.(19) Image of Khasarpana Lokanātha in black chlorite stone, 2'-7"×2'-1" in Ardhaparyyanka posture. Much mutilated, but was certainly a striking piece of sculpture when entire. The pedestal is inscribed with two lines of inscription in the script of the 10th-11th century A. D. The upper line has only the latter half preserved, which reads like says first op, and seems to have recorded the name of the sculptor and the year of installation. The figures 078 inverted give the

But it should be noted that the figures 8 has an inverted shape like 7 and not the correct shape which is T.

number 870, which may be the year, in Saka era, of the installation of the image. The lower line reads:—

লেধর্ম্মারং মহাবানবারিন বরতাপসক ঈশ্বর সিংঘস বদত্তপুণ্যস্তত্তবন্ধ [1] চার্বেয়া......

(This is the religious gift of the great anchorite Isvarasimha, a follower of the Mahāyāna doctrine; whatever merit there be (in the act) let it accrue to the preceptor)

The lotus throne of the Bodhisattva is depicted as supported in the nether regions by two Nāgas. The figure of Green Tārā standing to the right of the god is very much mutilated, but can be recognised from the half-blown lotus in her left hand. The figure of Sudhanakumāra is broken away and lost. A corpulent sitting figure in the Tarjjanī mudrā to the left of the god, though headless, can be indentified as Hayagrīva, from the tiger's skin which he wears. Further to the left is a four-armed female figure, evidently Bhṛkutī. One left hand that held the Kamandalu and a right hand that did homage (Vandanābhinaya) to the god, can still be distinguished.

To the left of the Nāgas, underneath the lotus seat, is depicted a draped figure sitting in Vajrāsana with legs locked and the soles of the feet visible. He bears a thunder-bolt in his right hand which rests on the sole of the left foot while the left hand carries a bell and rests similarly on the sole of the right foot. This appears to be a representation of Vajrasattva.

In the lowest panel, the Seven Jewels of the Buddhists are represented in the following order from left to right.

1. Horse. 2. Swordsman. 3. Financier. 4. Damsel.

5. Jewel. 6. Wheel. 7. Elephant.

Found at Belāśa, P. S. Badkāmtā, District Tippera. Presented by Babu Anukūla Chandra Rāya, B. A. 1. A. (ii) a Image of Lokanātha in Octo-alloy metal. 3"×2". It was originally gilt and the gilding can still be traced in places. It is a very beautiful miniature, seated in the Lalitāsana, i. e., with the right leg folded and the left hanging gracefully from the seat and resting on a lotus. The left hand holds a lotus with long stalk and the right is in the Abhaya mudrā.

From the Raghurāmpur excavation.

1.A.(ii) a Image of Lokanātha in Octo-alloy metal, $2\frac{1}{2}^{"}\times 1\frac{1}{2}^{"}$. The god sits in the Ardhaparyyańka posture. The right hand bestows Abhaya or protection. The left hand holds a lotus. Cf. A similar figure, Getty, P. 48. Pl. XXI. fig. d. Curly hairs fall in locks over the shoulders. There is a Seal on the back containing perhaps the usual formula, but the letters are too decayed to be decipherable. The style of the writing is cursive and appears to be of about the 8th-9th century A. D.

Found in the Sailadaha river in the border of the Faridpur and the Barisal districts and procured from Bhagya Barui, Chowkidar of village Piñjuri, P. S. Kotālipādā, District Faridpur.

- [1. A twelve-armed image of Lokanātha found at Sonārang, District Dacca and presented by Babu Jogendra Nāth Gupta to the Museum of the Vangīya Sāhitya Parisat of Calcutta.
- 2. An image of Lokanātha sitting in easy posture under a trifolio arch surmounted by five Dhyānī Buddhas. From Mulchar, District Dacca. Catalogued as No. $\frac{A_1(1)}{222}$ in the Rajshahi Museum Catalogue.
- 3. A standing image of Padmapāṇi Lokanātha in black stone from Sonārang, District Dacca. In the Rajshahi Museum. Catalogue No. A(b) +.
- 4. Image of Khasarpana Lokanātha, in Lalitāsana, in black stone—about 45" × 27". It is in a fine state of

preservation and is inscribed with the Buddhist creed in the script of the 10th-11th century A. D. Note Tārā and Sudhanakumāra on the right of the god, Hayagrīva and Bhṛkutī on his left, the five Dhyānī Buddhas round his head with Amitābha in the centre as well as on his tiara, the Seven Jewels and the *Preta* Sūchīmukha below the lotus seat.

Found at Mahākālī, a village situated in the southern suburbs of the ancient city of Vikramapura, at present known as Rāmpāl in the Munsiganj sub-division of the Dacca district. Now preserved in the village of Nāhāpārā, at the house of Babu Bhuban Chandra Mitra.

1. A. (ii) b. MANJUSRI.

Mañjuśrī, the soft-beautied one or Mañjughosa, the mellow-voiced one, as he is sometimes called, is the Buddhist god of learning and culture. A book, a sword and a blue lotus are his special symbols. With the Mañjuśrī described below, compare Foucher, vol. I No. 33, Page 213.

1. A. (ii) b Image of Mañjuśri Bodhisattva in black chlorite stone. 2'7"×13". The god has the sword of knowledge in his right hand raised to cleave the darkness of ignorance, while he presses the book of Saving Wisdom (Prajňapāramitā) against his breast with his left hand. A rather beautiful piece of sculpture. The pedestal is inscribed with two lines of inscription in the script of about the 12th century A. D:—

< মহামাং শ্ৰীশ্ৰীচণ্ডীপ্ৰসাদীর মহারা [জ] শ্ৰী জামমএরেন করিত।

This is certainly a record of dedication, but it is difficult to understand what this short label exactly means. The god is sitting in the meditative pose with the legs locked and soles of the feet visible, on a lotus throne supported by two Nāgas.

He wears a rich striped cloth with artistic border falling below his knee and has elaborate ornaments all over his body. The upper garment consists of a scarf encircling the breast and with the two ends flowing.

The Sādhanā quoted by Foucher (Iconographie, II. P 40-41) provides that Aksobhya should be on the tiara of Manjusri and Vairochana, Ratnasambhava, Amitabha and Amoghasiddhi should be on his four sides. But the crown of the god in this image is broken and lost and we cannot be sure if any Dhyani Buddha found a place there. The place immediately above the head of the god is occupied by an exact replica in miniature of himself while three other similar miniatures appear on the sculpture, -one on the right, the second on the left and the third below the seat of the god. In this respect this image has a very close resemblance to a somewhat late image of Mañjusri found in Java and now in the Berlin Museum. This image is inscribed and bears the date of 1265 Saka-1343 A. D. It is illustrated on page 200 of Grunwedel's 'Buddhist Art in India' translated into English by J. Burgess. On this image also, four miniature replicas of the main image appear, two on the two sides, on the same pedestal, -as in the image in the Dacca Museum,-and two on the two sides of the head. It appears from a Sādhanā in the Sādhanamālā that this particular kind of Manjuers depicting four replicas of the main image is known as the Arapachana Mañjuśri.

Besides the four replicas in miniature, the miniatures of Vairochana, Ratnasambhava, Amitābha and Akṣobhya are represented clockwise round the head of the god; but there is no Amoghasiddhi. May it be that the tiara of the god was occupied by Amoghasiddhi?

Found from a tank called Yugi Badir Pukur in the village of Jälkundi, east of the Fatulla station on the railway line from Dacca to Narayanganj. Presented by Babu Rajendra Kumara Datta.

I. A. (iii) MANUSI BUDDHAS.

a. Gautama Buddha.

Images of Gautama Buddha are numerous in East Bengal. The majority of them are depicted in the *Bhūmisparēa* mudrā or the attitude of touching the earth with the right hand, in calling the Earth to witness his attanment of the Supreme Knowledge and his conquest over Māra, the tempter.

I.A. (115) a Image of the Buddha in bold relief, in black stone, 85"×1'9". The Buddha sits in the Adamantine pose (Vajrāsana) with the soles of his feet visible. Circles denoting Chakras are on the soles and on the palm of the left hand. These marks are believed to be a sign of greatness and divinity. An elaborate wrapper covers his body in folds leaving the right hand and the right half of the breast bare. A second piece of cloth is placed on the left shoulder. The throat has the Trivali or the three graceful folds. The pierced earlobes almost touch the shoulders. The head has a conical uṣñīṣa and spiral knots on it denote curly hairs. A halo forms the back-ground of the head.

Below the Padmäsana, or the lotus-seat, there are the following miniature representations, containing, from proper left:—
(1) Elephant. (2) Horse. (3) A corpulent squatting swordsman, the general. (4) Damsel, seated with folded hands. (5) Vajra, occuping exactly the central position. (6) Chakra or discus. (7) A round jewel on a setting. (8) A corpulent squatting male figure, the financier. (9) Some offerings. (10) A squatting bearded man with a skull-cap holding up to the Buddha something like a torch and a censer with his hands: looks like a priest. The Vajra in the centre is symbolical of the Vajrāsana of the Buddha. The remaining first seven figures denote the Seven Jewels of the Buddhists.

The top of the piece exhibits three branches of the Bodhi (Aévattha) tree. On the two sides are two Vidyādharas with garlands.

Found at Ujāni in the Gopālganj Sub-Division of the Faridpur district, and presented by Babu Mahima Chandra Rāya, head of the family traditionally called the Rājāhs of Ujāni.

LA. (iii) a Image of the Buddha in round, in white marble, $1'-4''\times 10''$. Vajrāsana, Bhūmisparša Mudrā. To the back of the image still clings some laquer and gilding. Evidently the image was lacquered and gilt all over. The lobes of the ears touch the shoulders. The image looks as if it is a production of the Burmese Art. The surface of the image is corroded and rough through long immersion in water.

Found by Bālaka Mājhi in the Dāmechā river at Kāchlābāţi under the Tārāil P. S., in the Kiśorganj Sub-Division of the Mymensingh district.

I. A. (iii) a A terra-cotta plaque, 5"×3", containing the image of the Buddha in the Bhūmisparša posture under a trifolio arch surmounted by a Sikhara or pinnacle,—intended to represent the Buddha inside the great temple at Vajrāsana Vihāra, i. e. Buddha Gayā. Two big Stūpas are represented on the two sides of the Buddha, while six other smaller stūpas are seen scattered about him at varying distances. The Buddhist creed is inscribed beneath the lotus seat of the Buddha in the script of the 11th century A. D. For an exactly similar plaque, vide Cunningham's Mahābodhi, Plate XXIV. E.

From the excavation of a tank at Raghurampur, P. S. Munsiganj, Dt. Dacca.

I.A.(iii) Ditto, top broken away. The same size. The same find place.

LA. (iii) a Buddha in meditation in the Bhūmisparka posture in octo-alloy metal, 3"×2". Head broken away and lost. Found at Asrafpur along with the copper-plate grants of Devakhadga. Presented by Khan Bahadur Sayid Aulad Hasan.

LA. (iii) a Four Buddhas seated with legs closely locked in the Dhyana Mudra in 4 niches on two of the four perpendicular faces of a cubical slab of sand-stone, 12"×10". The sandstone used is of very bad quality and the slab has got broken into two. Possibly the cube formed part of a Chaitya.

From Chūrāin, P. S. Munsiganj, Dt. Daeca.

LA.(iii) a A terra-cotta slab, 1'×10"×2½" containing 8 niches with a figure, 3"×2", in each, diagonally arranged in rows of three, in three different postures,—successively, in Dhyāna, Lalita and Mahārājalīlā Āsanas. They probably represent the Buddhist Trinity Śākyamuni, Mañjuśrī and Lokanātha. These slabs, which are abundant in the ruins of a place called Rājāsan at Sābhār, Dt. Dacca, appear to have decorated the outside of Buddhist temples.

From a trial excavation at Rājāsan by Mr. H. E. Stapleton, I. E. S. and Babu Harendra Nātha Ghoṣa, B. A.

LA. (iii) a Bothisattva, probably Lokanātha in the Lalitāksepa posture. Find-place, same as No. 7.

 $\frac{1. A. (iii) a.}{9}$ Terra-cotta slab, $10^{"} \times 6"$, with five niches, each with a Buddha in the *Bhūmisparša* posture, Find-place, same as No. 7.

I.A. (iii) a Terra-cotta slab with seventeen niches. Figures of the Buddha and the two Bodhisattvas grouped in three different postures, like No. 7. Find place, same as No. 7.

 $\frac{1. A. (iii) a}{11}$. Terra-cotta slab from Sābhār stamped with the images of the Buddha and the Bodhisāttvas. Size $11^{"} \times 7^{"}$.

Presented by Babu Virendra Natha Vasu.

- [1. Image of the Buddha in the Dhyana Mudra in Black stone, found at Mahākālī, P. S. Munshiganj, Dt. Dacca. Obtained by late Babu Vaikunthanātha Sena, and now preserved in the house of late Babu Dīnanātha Sena at Gendāriā, in the town of Dacca. About 3'-2" high. Buddha sitting in the meditative pose, cross-legged, hands placed one upon the other on the lap. The pinnacle of the temple at Buddha Gaya appears over the trifolio arch under which he sits. Representations of a fabulous animal,—half horse, half lion, standing erect over a crouching elephant on the right and the left of the image, outside the pillars of the arch.
- 2. A miniature Octo-alloy metal image of the Buddha in the Bhūmisparėa posture worshipped as goddess Sarasvatī in the house of Babu Jagadīśa Kumāra Mazumdār at Pāikpārā, Dt. Dacca.
- 3. An image of the Buddha in black stone, about 22" high, in the Bhūmisparša Mudrā, worshipped as Viṣnu at Pior south-east of P. S. Badkāmtā, Dt. Tippera, in the house of one Pūrņa Chandra Māhāto. The image is very well-preserved. Krttimukha is depicted at the top; four main events in the life of the Buddha, namely his birth, the attainment of the Buddhahood, the first preaching at Sārnāth and the attainment of Nirvāṇa at Kuśīnagara, are depicted in four scenes round the main figure. The image was discovered at the village of Vāgherpār, about five miles north of Pior. Vāgherpār is close to Bhārellā and Vihārmaṇḍal which have yielded a large number of images, Brahmanical and Buddhistic.
- 4. A stone image of the Buddha, similar to the one preserved at Gendāriā, Dacca, described above, found at

- Bejgāon, P. S. Lauhajang, Dt. Dacca, and taken to the Rajshahi Museum,—catalogued there as No. $\frac{A_{13}^{(a)} \cdot 6}{13^2}$.
- 5. Buddha, sitting cross-legged in the Bhūmisparša Mudrā in black chlorite stone. The slab contains the design of a temple with a trifolio arch with two figures of geese on the two sides, and has the figures of the five Dhyānī Buddhas. at the top. In perfect preservation. From Betkā, P. S. Munsiganj, Dt. Dacca. Taken to the Rajshahi Museum and catalogued as No. A (6) 7/73.
- 6. A terra-cotta slab from Sābhār containg an image of the Buddha about a foot high, in *Bhūmisparéa* posture; preserved in the *Dacca Sāhitya Pariṣat*.
- 7. Image of the Dhyānī Buddha in *Bhūmisparša Mudrā*, worshipped under the name of Chintāmaṇi Thākur in the village of Nāltā near Gharisār in the Dt. of Faridpur. *Vide* an illustrated article on the image by Babu Hariprasanna Dāsa Gupta in the *Pravāsī* of 1320 B. s.].

1. A. (IV). TUTELARY DEITIES.

(a) Jambhala.

Jambhala is the Buddhist god of wealth. His other forms are Kuvera and Vaiśravaņa. Kuvera, it should be noted, is also the god of wealth in the Brahmanical pantheon.

Lalitāksepa posture, $2\frac{1}{2} \times 1\frac{1}{2}$. According to sādhanā, he should be,—"Of golden hue, big-bellied, with a citron in the right hand and a she-mongoose in the left." The present image has the last three features all right. The she-mongoose is represented as vomiting a jewel and is in reality a living purse.

[1. A miniature stone image of Jambhala, only 2 inches in height, discovered in a ditch by the homestead of Srīnātha Sarkār of Pāikpārā, Dt. Dacea, and worshipped as Siva at his place. The image is apparently very old. It has a short inscription of two lines on its back in the Bengali script of the 9th century A. D. The inscription reads:—

Jambhala Jule (ndrā) ya svāhā

It appears from this short inscription, which is the invocatory formula (*Vija-mantra*) of Jambhala, that Jambhala was identified not only with Kuvera, the lord of riches, but he was sometimes identified also with Varuna, the lord of the waters, as the term *Jalendra* would seem to signify.

The god is represented as an uncouth corpulent figure sitting in Bhadrasana—i. e., as one would sit on a stool. The attributes of his hands are so worn away as to be unrecognisable.

- 2. A beautiful image of Jambhala in Black stone, about 2' in height. It is worshipped as god Siva at the village of Sukhabāspur, P. S. Munsiganj, Dt. Dacca. The purse, namely the she-mongoose in the left hand of the god, is vomiting a jewel, while a jewel casket is represented overturned under the pendant right foot of the god. The god sits in Lalitāsana. Altogether, a very pleasing piece of sculpture.
- 3. Another Jambhala in greyish black stone, about 10" in height, worshipped in the same place in the same temple.
- 4. Image of Jambhala in black stone, about 18" high, worshipped as Kṛṣṇa Deva at Bihārmaṇḍal, P. S. Baḍkāmtā, Dt. Tippera.]

I. A. (iv) b. Heruka.

Images of Heruka are extremely rare and it was an agreeable surprise to meet with an almost life-size image of the

deity in black chlorite stone, in a good state of preservation, in the outlying district of Tippera, the ancient Samatata. The Sādhanamālā has several Sādhanās for Heruka of which the following is one:—

নীলং নরচর্মাভৃতম্ কপালমালালছ্ তলিবং কলদূর্দ্ধপিলগকেশম্ রক্তবর্জ্ লাক্ষ্ অন্ত্রপ্রেইডিয় গুমালাবলবিতম্ নরান্ত্রিরিচডা ভরণম্ বিভূতিক মুখং
দংষ্ট্রাকরালবদনম্ দক্ষিণকরে বন্ধারিণম্ বামকরেণ পূর্ণকপালম্ বামকরাসক্তচলৎঘণ্টিকাপতাকানর শিরোবিশ্বজ্ঞালয়ভপঞ্চাকবন্ত্রশিধরমধঃ একসূচীকবল্লাকারম্যক্তোপবীতবংখট্রলম্ বিশ্বপ্রসূর্য্যে বামপাদম্ ভক্তেবোরে দক্ষিণচরণ বিশ্বভ্ত নৃত্যম্ কুর্ববন্তম্ হেরকবীরম্ ভাবরেৎ।

> A. S. B. Mss. 255 Folio. Cambridge Mss. II. 48.

[The great warrior Heruka should be thus meditated upon: He is blue in colour. He wears human skin. His head is decorated by a garland of skulls and by Aksobhya. His tawny hairs rise up like flames. He has bloodshot round eyes. He has a necklace hanging, formed of skulls joined together by entrails. He is bedecked with ornaments of human bones. He has two arms and one face. His face, with teeth protruding, is terrible to look at. He holds the thunderbolt with the right hand and in his left hand is a human skull full (of wine). On his left shoulder he bears a khatvanga which is (placed against his breast) like the Sacred Thread. Its top is shaped like the five-pointed thunder-bolt and the bottom is like the single-pointed one. It is decorated with human skulls and the Viśvavajra and to it is fastened a flapping banner with tinklers (at the end.) He has placed the left foot on the sun of the Viévapadma and he is dancing on it with the right foot raised to the left thigh.]

^{1.} I am indebted for the identification and the Sadhana to Sj. Binayatosa Bhattacharyya, M. A., whose treatise on Buddhist Iconography based on a critical study of the Sadhanamala is printing.

In another Sādhanā, Heruka is invoked as bestowing the Buddhahood and as a protector against all the worldly evils:—(বুৰুষ্ণারিনং খাতেৎ অগ্যারনিবারণম্) The image described below agrees in almost all the particulars with the Sādhanā translated above.

LACUYD. Image of Heruka in black chlorite stone measuring 5'-5"×2'-9\frac{1}{2}". The god is represented in the dancing attitude. He stands on the left leg, bent in the dancing attitude. The right leg is raised to the thigh of the left leg. The god is grinning horribly and wears a garland of 17 skulls. The right hand is upraised as if to hurl the vajra, which however is broken away and lost. The left hand carries the khatvānga with the banner, to the flowing ends of which two small bells are tied. The image of the Dhyānī Buddha Akṣobhya appear on the blazing tiara. The god has very great resemblance to the goddess Kurukullā, as illustrated on Plate XLIII, Fig. 1. P. 129, of Getty's 'Gods of Northern Buddhism.'

Found at Subhapur, a village close on the west of Bihārmaṇḍal, north of P. S. Badkāmtā, Dt. Tippera.

Presented by Babu Tārāpada Vasu.

I. A. (V). DEIFIED PERSONAGES.

a. Pindola.

Getty (P. 23 and 156) identifies Mānlā, the Bhaisaja Guru or the medicinal Buddha with Pindola and gives an illustration, on Plate LX. c. "It is believed that at Mānlā's request, the power of curing all ills was conferred on him by Gautama Buddha". It is not clear if the identification of Pindola with the medicinal Buddha rests on any ancient and authoritative text; but the history of the Buddhist saint Pindola makes it probable that he was finally deified as a god of longevity.

The Dacca Museum has in its collection a miniature image of octo-alloy, similar to the one illustrated by Getty.

Divyāvadāna, in the section on Kunāla, gives many details of Pindola's life and career. Below is given a free translation of the passages that deal with Pindola. King Asoka, after returning from his pilgrimage, resolved to bathe the Bodhi tree in fragrant waters and entertain the whole of the Buddhist Congregation for five years. The passages translated below commence with the assemblage of Buddhist Bhikshus from all quarters.

.....When the king had said so, three lakhs of Bhikshus made their appearance,.....but none of them went to occupy the seat of the Eldest.

"Is there any Sthavira who is older than yourself?"—the king inquired.

"Yes, Mahārājā; the Great Speaker, the Great Anchorite (i. e. Lord Buddha) ordained that this first seat should belong to Piṇḍola Bhāradvāja."

Then the king, his hairs standing on end like the bristles of the Kadamva flower, said,—"Is there even now alive a Bhikşu who has seen the Buddha?

The Sthavira replied,—"He exists, Oh great king, this saint, Pindola Bhāradvāja by name."

The king said, —"Oh Sthavira, shall we be able to see him?"
The Sthavira replied,—"Presently, Oh great king, you shall
see. This is the time of his arrival."

With a joyful mind the king said-(verse)

"This is my supreme gain, my highest pleasure,

"That I am going to see face to face that generous saint whose clan name is Bhāradvāja.

Then the king, with folded hands, remained gazing towards the sky. Soon after, the Sthavira Pindola Bhāradvāja, accompanied by many thousands of Arhats arrayed in the form of a crescent, came down from the sky like swan and went forward and occupied the seat of the Eldest. All the Congregation received him standing. The king then looked at Pindola Bhāradvāja, hoary-headed, with the pupils of the eyes hidden by the folds of the skin of the eye-brows and brow and with his mind constantly meditating on all the Buddhas.

At this sight, the Rājā fell on Piṇdola's feet like a tree severed from its roots, and rubbed his face and mouth on the feet of the saint. He then knelt on the ground and looking towards Piṇdola Bhāradvāja with tears in his eyes, said with folded hands:—(verse)

"When I obtained this earth after killing all my enemies and became paramount sovereign, even then I was not so glad, as I am now, looking on you, venerable sir!

"By seeing you to-day, I have (as it were) seen the Tathagata himself. By seeing you and by obtaining your favour, double joy has been my lot. Oh venerable sir! have you really seen my Lord, the Buddha?"

Then the Sthavira Piṇḍola Bhāradvāja, pushing up his eyebrows by both his hands, looked at Aśoka and said :—(verse)

The king then goes on to ask the super-annuated saint about the occasions when he had seen the Buddha, and he enumerates the following occasions.

1. Once, when the Lord, after having defeated the followers of *Māra*, came to Rājagrha for the first time with 500 followers, to pass the rains.

- 2. When the Lord came to Srāvasti to conquer the heretics.
- 3. When he descended on the city of Samkāsyā, after residing in heaven 33 years and preaching the Law to his mother.
- 4. When, on the invitation of Sumagadhā, the daughter of Anāthapindada, the Lord went to Paundravardhana with 500 followers, Pindola also went after him. On that occasion the Lord commanded Pindola not to attain *Nirvāna* as long as the Law remained.
- 5. (Translation) "When you, Mahārāja, (in your previous birth) through, boyishness, threw a handful of dust, saying that it was a handful of wheat-flour, into the bowl of the Lord when he entered Rājagrha for procuring food, and Rādhāgupta approved of this freak, the Lord ordained,—"This boy who plays at giving, will be king Aśoka in Pātaliputra, hundred years after my Nirvāna. He will be a Lord of the four quarters, a religious man and the director of religion. He will distribute the materials (ashes) of my body throughout the world by erecting 84000 Dharmmarājikās (and distributing the ashes among them)." At that time I was there."

The first of the occasions mentioned above perhaps saw Pindola enter the Buddhist order. Pindola omits to mention, that he himself was one of the chief actors of the second occasion mentioned. The Jātaka No. 483 (The Sarabhamṛga Jātaka) furnishes us with fuller details of this occasion. A merchant of Rājagṛha placed a bowl on the top of a long pole and invited holy men to take it without the help of a ladder by the exertion of their supernatural powers. Pindola Bhāradvāja rose in the air by his psychic powers and took the bowl. When the Buddha came to hear of this feat, he reproved Pindola and forbade the Buddhist monks to use their miraculous powers. Soon after, the Buddha himself was challenged by the leaders of the rival schools of religious

thought to show his miraculous powers and thereupon followed the famous Great Miracle at Śrāvastī.

Jātaka No. 497 tells us further about Pindola. On his way from Jetāvana he used to rest in the heat of the noon at Kośāmbī in the garden of its king Udayana, the story of whose love with Vasavadatta figures so prominently in the literature of the early centuries of the Christian Era. One day Udayana came into the garden and fell asleep in the arms of a maid-servant. Thereupon, the other women who had come in the company of Udayana, left his presence and roamed about in the garden at pleasure. At the sight of the Buddhist saint, they collected round him and began to listen to his discourses. At this time, the king awoke and in his rage punished Pindola by emptying a basketful of red ants over his body for presuming to preach to his womenfolk. This very Udayana, it is recorded, was converted to the Buddhist faith by hearing a discourse of Pindola on selfrestraint. (Buddhist India. P. 7.)

The fact that Pindola is counted among the 16 Arhats of the Buddhist order, shows that he attained great sanctity and renown. Milinda Panho (8. B. E. Vol. 36, pages 335 and 345) twice quotes the sayings of Pindola. His longevity, testified to by the story of the Divyāvadāna, and the tradition that he was immortal, may have been the causes that led to his deification as the Buddha of medicine. He belonged to the clan or gotra of Bharadvāja. The originator of the clan is traditionally known to be a master of the science of medicine, and this fact may also have contributed to the identification of Pindola Bhāradvāja as the Buddha of medicine.

Pindola is usually represented with the Amalaka fruit in one hand and a begging bowl in the other, with an usuisa covering short curly hairs and a sheet of cloth (urna) on his shoulders.

1.A.(V) a Image of the Buddha of Medicine or Pindola in octo-alloy metal, only 3" in height. He sits in the meditative pose and has a myrobalan (Amalaka) fruit in his right hand and a begging bowl in the left. The objects held in the hand, however, have been worn away to a great extent and are hardly recognisable. An Urna or scarf is placed over his left shoulder. The Usnisa or coronet on the head covers short curly hairs. Images of Pindola are extremely rare.

Found in the ruins of the Deul east of the canal at Sonārang, P. S. Tangibādī, Dt. Dacea.

Presented by Mr. H. E. Stapleton, I. E. S.

1. B. Female Divinities.

(i) Prajnaparamita.

Image of a goddess in white sand-stone, $4\frac{1}{2}$ × 3", which is tentatively identified as Prajñāpāramitā. The carving was excellent originally, but the bad quality of the stone is responsible for the rather decayed nature of the statuette. The upper part of the slab is broken away and lost and the head of the goddess has disappeared with it. The goddess sits on a lotus with her legs locked in the meditative pose and the soles of her feet are visible. The right hand seems to be in the Abhaya Mudrā and the left hand is placed on the left knee in the Varada posture. An attendant, most probably a male, stands on the left of the goddess in the Tribhanga pose.

A four-armed Prajñāpāramitā is invoked as holding out Abhaya with a right hand and with the stem of a lotus with a book on it, twining round a left arm; the remaining two hands perform the Mudrā of Dharmachakrapravarttana. (Foucher. II. 84.) The present image, however, has only

two arms; the right hand is in the Abhaya pose but whether a lotus entwines the left arm can hardly be distinguished owing to the decayed nature of the statuette.

From the Raghurampur excavations.

I. B. (ii) GODDESSES EMANATING FROM VAIROCHANA.

(a) Marichi.

I. B. (ii) a Image of Marichi in black stone, 4'×2'. Marichi is the Buddhist goddess of dawn and is, with her chariot drawn by seven pigs, a curious Buddhist answer to the sun-god of the Brahmanical pantheon, whose chariot is drawn by seven horses. According to one Sadhana published by Dr. Foucher, (Iconographie Bouddhique, Pt. II. p. 92), the following is a description of the goddess. She is fair, with three faces, three eyes and eight hands. Her right face is red and the left one is a hideous pig-face of blue colour. The four right hands hold the Thunder-bolt, the Elephant-goad, the Arrow and the Needle; while Asoka-leaf, Bow, Noose (held with the help of another hand, as if about to be thrown) and Tarjjani Mudra (a menacing pose of hand with the index finger pointing upwards) are in the four left hands. The Dhyani Buddha Vairochana sits on her tiara. The goddess lives inside a Chaitya and has the right leg bent and the left leg stretched. Her car is drawn by seven pigs. The car is driven by Rahu, the fabulous devourer of the Sun and the Moon at the time of eclipses. She is surrounded by four goddesses on the four sides. On the east is Vattali, red, with a boar face and having four hands,-Needle and Elephant-goad in the two right hands and Lasso and Asoka-leaf in the two left. On the south is Vadali,-yellow, with four hands, holding the same articles as Vattali, but in a different order. On the west is Varālī, white, with four hands as the previous two, and on the north is Varāhamukhī, red, with Thunder-bolt and Arrow in the two right hands and Aśoka leaf and Bow in the two left ones.

The present image agrees in every particular with the above description, with the addition that the Asoka branch with leaves held in one of the left hands, ends in a beautiful bunch of flowers.

The spire of a Chaitya is depicted at the top of the piece, from the two ends of which sprout forth two luxuriant branches of Aśoka.

Fished out of the Padma river and procured from Panditsar, P. S. Bhedarganj, Dt. Faridpur.

A crude piece. The attributes of the hands are as in the foregoing one. Vairochana is absent from the tiara. The pigs beneath are crude representations, running upon one another. The attendant goddesses are five in number instead of four, and in place of four arms, each of them has only two arms.

From Ujāni, in the Gopālganj Sub-Division of the Faridpur District. Found in company with the image of the Buddha described above as L.A. (611) a.

Presented by the Rājāhs of Ujāni.

[1. A beautiful image of Mārīchī in black stone, about 20" high, worshipped as Kālī in the house of Pūrņa Chandra Māhāto, at Pior, near Badkāmtā, Dt. Tippera.

2. An image of Mārīchī found at Ātpārā, near Beltalī, P. S. Śrīnagar, Dt. Dacca. 1t was preserved in the house of Babu Madhusūdana Chaudhurī, of Kukutiā near Atpārā. Now in the Rajsahi Museum; No. A. (4) 2.

3. An image of Mārichi found at Duālli, P.S. Lauhajang, Dt. Dacca. Sadly mutilated. Now in the Rajsahi Museum; No. (A.(4)) 2.]

I. B. (iii). GODDESSES EMANATING FROM RATNASAMBHAVA.

(a) Vajra Tara.

Vajra Tārā is a variety of Yellow Tārā. Foucher, in the 2nd part of his Buddhist Iconography, Pages 69—71, gives the Sādhanā and an illustration of this goddess. The illustration shows what Foucher calls a portable sanctuary, an octoalloy lotus with eight petals which move up and down and thus can close and open. This image is now preserved in the Indian Museum at Calcutta. The following interesting account of the find of this image from the pen of the late Mr. P. C. Mukhopādhyāya of the Archaeological Department, appeared in the Journal of the Buddhist Text Society for 1894, Vol. II, Part II, Pages ii and iii.

The lotus was exhumed in the month of Māgha (January-February) of last year in a kuikar quarry at Chandipore close to a Devisthāna, an old temple site where the villagers still worship the image of a goddess. Chandipore is close to Pātharghātā, in the Bhagalpore district. The lotus, along with eight other relies, was found in a Hāndi (a kind of flat earthen vessel) by the labourers of a contractor of Kahalgāon employed for the purpose of digging kuikar. The Pānlās of Pātharghātā

t. As already noted, (P. 21, supra, n. 3), one Sadhana makes Yellow Tara an emanation of Amitabha. The Sadhana that agrees in the main with the image described below, makes Vajra Tara an emanation of the Four Buddhas, (Chaturbbuddhamukutini),—presumably Ratna-Sambhava, Aksobhya, Vairochana and Amitabha, corresponding to the yellow, blue, white and red faces of the goddess.

secured these nine relies and placed them in the Batesvar cave, a sacred site and bathing place.

Besides the lotus, the other relics were (1) a twelve-armed and four-faced Bhairava standing on two prostrate figures, in bronze; (2) a bronze shrine of an image which is no longer existing; (3) a metal figure of the Buddha in a seated posture of rather silvery appearance; (4) a bronze Padmapāņi; (5) a bronze Māyā Devī with the infant Bodhisattva on her lap. (6) a bronze Tārā Devi, seated; (7) a Gaņeša in bronze; and (8) a plaster figure of Buddha.

But the most interesting of them is the archaic lotus, about 8 inches in height........It is composed of a pedestal, flower and a cap to close it at the top. The pedestal is highly ornamented with elaborate mouldings crowned with a flower, of which the petals spread downwards and are flanked by two figures of probably Bhairavas rising up in a bending attitude. Underneath is a legend written in mystic letters within a rectangle, which is sub-divided into fourteen squares in two rows.

Above the pedestal is the lotus proper, consisting of eight petals, each containing the figure of a goddess in relief on its inner side. These eight figures are alternately seated, and standing in a bent attitude. The centre is occupied by a goddess in sitting posture, probably Tārā Devī of the Buddhistic pantheon.....She is eight-armed and is otherwise worked very exquisitely in silver on bronze ground, both in details and as a whole composition. The head-dress is fashioned like a stupa. The lotus expands and closes hiding and exposing inside figures by a skilful mechanism. When the petals fold together, the top which is of the form of a votive stupa, tightens them and gives it the appearance of the bud of a lotus. This relic of priceless value, is evidently of the tenth century A. D., if not earlier; and I secured it with the eight others for the Indian Museum."

The image * is in a perfect state of preservation. The eight petals of the lotus are numbered on the outside consecutively with numerals from 1 to 8, of the form that prevailed in the 10th-11th century A. D. The goddess Vajra Tara sits on the pod of the lotus with her legs closely locked and with the body bent slightly towards the proper right. The attributes of her hands, however, do not exactly agree with the Sadhana quoted by Foucher (II-70). The concave side of each petal is occupied by a female deity, alternately sitting and standing. The sitting figures are Taras and the standing figures are Yogints. Curious figures incised in outline on the inner surface of the petals, appear on the back of the Taras, as if they were shadows east by the Taras sitting in front. The figure on the back of No. 3, Dipa Tārā, (Tārā of the Lamp) I could recognise as Amoghasiddhi. and, if Vajra Tara herself is taken to be an emanation of Ratnasambhava, the remaining three figures in outline may be Vairochana, Aksobhya and Amitabha.

The following list, numbered according to the numbers incised on the petals, will show the relative position of the different Taras and Yoginis.

1. Female figure, sitting cross-legged. Two arms; hands with palms to the front,—holding flowers with stems. Gandha Tārā.

2. Female figure, standing, Alūlha posture, Vajra in the right hand and Ghantā in the left. Yogini Vajraghantā.

[•] Prof. D. R. Bhandarkar, M. A., Ph. D., while in charge of the Archaeological Section of the Indian Museum, very kindly supplied the author with an excellent photograph of this remarkable image which is reproduced here. Subsequently, when Dr Foucher was in charge, the author had the opportunity of making a detailed study of the image in his company. As this important image has nowhere yet been fully described, I supplement Mr. Mukherjee's description by a detailed notice.

3. Female figure, sitting cross-legged, with soles of the feet visible. Both hands in Añjali pose, with a lamp on the palms. Dīpa Tārā.

4. Female figure, standing, Alidha posture,-Noose in

the right hand, Tarjjani in the left. Yogini Vajrapāsī.

 Female figure, sitting, something like a knotty stick in the right hand and incense-burner in the left. Dhūpa Tārā.

6. Female figure, standing, Ālīdha posture, Chakra in the

right hand, Tarjjani in the left. Yogini Vajrasphoti.

7. Female figure, sitting, the stem of an Utpala in the right hand, the flower itself in the left. Puspa Tārā.

8. Female figure, standing, Alīdha posture, Ankuša in

the right hand, Tarjjan in the left. Yogini Vajrankusi.

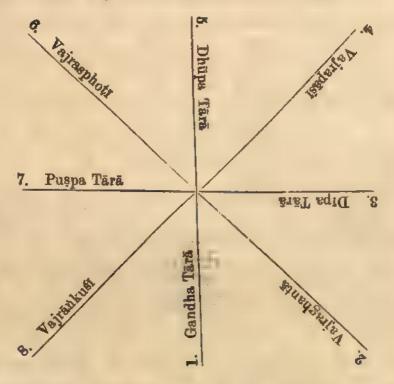
Fortunately, the Dacca Museum has also been able to secure a similar image. It was fished out of a tank in the village of Mājbādī, two miles west of the Police Station of Kotālipādā, in the district of Faridpur.

It appears from Foucher's book that this method of representing Vajra Tārā within a full-blown lotus was adopted as a convenient method of representing her in Mandala, i. e. within the magic circle. When in Mandala, she is to be surrounded by the Mothers who appear to be eight in number. Four of them, as we have seen in the case of the image in the Indian Museum, are Yoginis, called Vajrankusi, Vajrapasi, Vajrasphotī and Vajraghantā. These guard the four doors of the Mandala on the four sides. The four corners of the Mandala are guarded by four Taras, as seen above, of Flower, Incense, Lamp and Perfume respectively. The device of a full-blown lotus with eight movable petals was conveniently utilised to represent this magic circle. The goddess herself was seated on the pod of the lotus, while the Eight Mothers occupied the eight petals of the lotus round her. The petals drawn up and a capping crown placed on them would close the lotus and range the Mothers round the goddess, thus creating a perfect and mysteriously secret Mandala that would inspire awe in the heart of the devotees. The cap removed, the petals slided down and the goddess was revealed in all her glory for the worship of the devotees, having as if just closed her conference with her eight attendants. The fact that lotus is supposed to close in the evening and open with the rising sun was perhaps symbolically utilised to close this miniature sanctuary with the approach of evening and open it with the peep of dawn.

Vajra Tārā is described to have eight arms and four faces. Each face has three eyes. The faces are of yellow, black, white and red colour respectively, turning to right. She glows with all the distinctive signs of a young virgin. Enveloped in a red aureole, she sits with legs closely crossed inside the full-blown lotus, with her eight attendants ranged round her In her right hands are the Thunder-bolt, the Arrow, the Conchshell and the Varada-Mudrā (gesture of charity). Her left hands hold the Blue Lotus, the Bow, the Elephant-goad, the Noose and the Tarjjani Mudrā. As already noted, the image in the Indian Museum appears to have somewhat different attributes in her eight hands.

The image obtained from the Faridpur district was discovered unfortunately in a mutilated condition. The main image is broken away and lost and a pair of feet placed on the pod of the lotus in a very graceful tiptoe attitude are the only remains to show where she sat. Three of the eight petals are tost and of the remaining petals numbering 1, 2, 6, 7 and 8, only petals No. 6 and 8 have the attendant goddesses on their inner sides. The capping crown is also gone.

The position of the attendant goddesses on the eight petals, as ascertained from the image in the Calcutta Museum, should be as arranged below. But there does not appear to be any hard and fast rule as to which Tārā is to follow which Tārā or which Yoginī is to come after which Yoginī.



By this arrangement, petals No. 6 and 8 are occupied by the Yoginis Vajrasphoti and Vajrankuši respectively. In the Calcutta Museum image, they are female figures standing in alidha posture. In the present image, however, the petals are occupied by two dancing female figures. With the right leg raised and standing on the bent left leg, they are dancing frantically with a curious expression of awe and ecstatic amazement in their faces and rolling eyes. Both of them wear the five-leaved crown as well as a flowing scarf, and both have long garlands coming down to their knees. Both have the skull-cup in their left hands, but No. 6 has a knife or chopper in her right hand pointed upwards, and No. 8 has a

sounding kettle drum. The first may be taken as Vajrasphoti, but the second hardly answers to any reasonable idea of Vajrānkuši.

The graceful pair of feet that remain on the pod of the lotus show that the main deity was not seated with legs crossed as contemplated in the Sādhanā for Vajra Tārā, but with both the legs pendant, as one would sit on a stool. The position of the pair of feet may also indicate that the deity stood tiptoe on the pod of the lotus.

This fact, together with the fact that the figure on the 8th petal does not tally with Vajrānkušī, raises a strong suspicion that the original image might not after all have been an image of Vajra Tārā. Kurukullā, Padma-narttesvara, Dhanadā Tārā and some other deities may also be represented in Mandala like Vajra Tārā. Further investigations may identify the Faridpur image as any of these deities or some other god or goddess.

The Srichakrasambhāra Tantra (Tantric Texts: Avalon: Vol. VII. p. 21-31) describes an image of Chakra-Mahāsukha (Samvara or Heruka?) inside a lotus with eight petals in yab-yum. Four cross petals of the lotus are occupied by the figures of Dākinīs. Urns full of Water of Wisdom, surmounted by Skull-bowls holding the Five Nectars, occupy the remaining four petals. Each Dākinī has four hands holding Kettle-drum, Dagger, Skull-cup and Staff. These have family resemblance to the two attendant female figures that remain on the Faridpur lotus and may point to a probable identification. The pair of feet of the principal deity that remain on the pod of the lotus in tiptoe attitude, may have been the pair of feet of the Sakti standing tiptoe to embrace her lord.

Below the movable eight petals are eight smaller fixed petals. Between each pair of these fixed petals, again, is a still smaller petal. The flower rises from a thick stem and on its two sides, two young double Naga girls, their bodies

bifurcating from a single up-turned tail,—are represented as gracefully supporting the fixed petals of the lotus.

The brim of the bell-shaped base is decorated by a series of connected pellets, 43 in number. Higher up, a circle of foliage in bold relief decorates the base. It twists into 11 circular folds, six of which are occupied by a goose, a monkey, an elephant, a deer, a hare and a lion respectively. The rest of the folds contain lotuses in various stages of blooming.

The whole is a delightfully pleasing work of art and must have been a pretty thing when entire. The attendant goddesses and the double Nāga girls, though barely more than an inch and a half in length, are well-executed in every limb and finished with consummate ability.

Fortunately the image can be dated with some amount of certainty. The movable petals and the bigger of the fixed petals are numbered with numeral figures from 1 to 8. There are slight differences in the shape of the lower and the higher row of figures, the most remarkable being the difference in the

shape of 1 and 2. On the movable petal, 1 is a concave stroke which appears to be the correct shape of the figure. But on the fixed petal below, a convex stroke like a correct 1 inverted, represents 1. The figure for 2 on the

Figures on the petals of the lotus from Faridpur.

1st row,—the lower fixed petals. 2nd row,—
the upper movable petals.

15 382 27 2

Figures on the petals of the lotus from Bhagalpur.

fixed petal appears to be a similarly inverted figure of the correct figure for 2 incised on the movable petal. The

remaining three figures of the upper row agree in the main with the corresponding figures of the lower row.

Paleographical considerations show that 9th—11th century A. D. was the period when these figures had the shapes, we find inscribed on the petals.

When the petals of he lotus are drawn up, the top reaches a height of 7 inches from the ground.

I. B. (IV). GODDESSES EMANATING FROM AMITABHA.

(a) Sitatapatra.

1. B. (IV) A beautiful image of a Buddhist goddess in octo-alloy metal, tentatively identified as Sitātapatrā or the Goddess of the White Parasol,—a form of Tārā.

In the present image the Parasol is conspicuous at the top over the head of the goddess. But parasols are often depicted over the heads of Brahmanical deities as a mark of distinction without any iconographical significance, and similar may be the case with the present image. It may be noted at the same time that a Parasol over the head of a Buddhist deity appears to be very rare.

The goddess sits with one leg pendant, resting over a lotus. The expression on the face of the goddess is undeniably very pleasant, and its charm has survived even the rather decayed

condition of the image. Some of the hands of the goddess have suffered with age and decay and it is impossible to state with precision what she held in them. But the Wheel, the Bow, the Arrow and the Lasso can still be distinguished with certainty. In the four right hands she holds,—

- 1. The Wheel. 2. The Bow (? lost). 3. The Sword.
 4. The Vara Mudrā. The four left hands contain.—
- 1. The Thunder-bolt. 2. The Arrow. 3. (lost). 4. The Lasso.

Two circular SEALS are attached to the back of the image, inscribed, in all probability, with the Buddhist creed,—Ye Dharmma, etc. But the letters are too decayed to be decipherable. This feature is met with only in Buddhist images. The absence of the Vahana also marks the present image out as that of a Buddhist deity. In view of the conspicuous parasol over her head, the very sweet expression of the face and the identity of the greater number of weapons, the goddess may, with some plausibility, be identified as Sitātapatrā in the present state of our knowledge of Buddhist Iconography. She appears to have resemblance to no other known goddess of the Buddhist Pantheon. Sitātapatrā is not illustrated by Getty.

Discovered in a village in Tippera and purchased for the Dacca Museum through Babu Anukula Chandra Rāya, B. A.

I. B. (IV) BHRKUTI TARA.

The Dacca Museum has no sample of Bhṛkutī Tārā in its collections. But the image described below is very probably an image of Bhṛkutī Tārā.

[1. Image of a goddess in greyish black stone, about 4'6" × 2'6". This image has not yet been properly identified. It resembles in many particulars the image described infra as Mahāpratisarā (1. B. (vi) a—[1]), but

there are some notable differences. The goddess sits on a lotus with legs placed one upon the other. She has three faces, but only the front face has a placid expression. The teeth are prominent in the face to the left, while the right face seems to be laughing horribly with the teeth protruding and the brow contracted by a frown. She has eight arms, some of which unfortunately are broken. The arrangement of the arms, as far as they can be distinguished, appears to be as follows:—

| | RIGHT. | LEFT. | | |
|----|-----------|-------|-----------|------|
| 1. | Sword. | 1. | Thunder-b | olt. |
| 2. | (Broken). | 2. | (Broken.) | |
| 3. | Trident. | 3. | Lasso. | |
| 4. | (Broken). | 4. | Hatchet. | (5) |

Two roaring lions are represented below the seat of the goddess. A peculiar feature of this image is the representation of a figure of the Brahmanical elephant-headed god Ganesa crawling on all fours, right below the seat of the goddess, between the two roaring lions. This shows that she s to be regarded as a sort of Dharmmapāla—i.e. Defender of the Faith. An additional feature is the representation of a quiver full of arrows stuck on the ground, to the right of the lotus seat of the goddess. This is a very important feature. In the Journal of the Royal Asiatic Society for January, 1894, p. 86, Mr. Waddell states that reeds should be growing in all the eight directions round Bhṛkutī Tārā. As reed and arrow are denoted by the same word Sara in Sanskrit, the presence of a quiver full of arrows stuck on the ground is

¹ Two of the left hands are broken and the third is mutilated. Only the natural hand holding the thunder-bolt is perfect. The part of the Lasso (Vajrapasa) ending is a circular knot is preserved, but we cannot be sure as to which of the two broken hands held the Lasso. The mutilated hand holds something like a rod which probably belonged to a hatchet.

significant. This feature, as well as the presence of the Dhyānī Buddha Amitābha on the tiara of the goddess and the frown on the right face, make it almost certain that the image is one of Bhṛkutī Tārā, though the appropriate Sādhanā is not forthcoming. The image appears to be a pretty old piece of sculpture, probably belonging to the 9th—10th century A. D. Found at Bhavānīpur, in the Munsiganj Sub-Division of the Dacca district and preserved in the Dacca Sāhitya Pariệat.]

I. B. (V) GODDESSES EMANATING FROM AMOGHASIDDHI.

(a) Syama Tara.

1. B. (V) a Image of Syāmā (green) Tārā in sand-stone, 4'×1'-8". The goddess is standing in the Tribhanga pose with the right hand in the Varada Mudrā and holding a half-blown blue lotus with the left hand. Much decayed. Appears to be a very old piece of sculpture.

From Sukhabāspur, P. S. Munsiganj, Dt. Dacca. Presented by Rai Ramesa Chandra Guha Bahadur.

1. B. (V) a Image of Syāmā Tārā in black stone, 4'×2'.1". She sits with the right leg pendant. The right hand is in the Varada Mudrā, the left holds a half-blown blue lotus in the Vitarka Mudrā. The right leg rests on a lotus springing from the stem of the main lotus throne on which the goddess is seated. Beneath this throne, at the base, is represented Vajrasattva sitting with legs locked, a Vajra in the right hand and a Bell in the left. On the right of the goddess is represented in miniature, the goddess Aśokakāntā (Mārīchī) with an Ašoka leaf in her left hand, the right hand being in the Abhaya Mudrā.

The Aśoka leaf, however, looks like the feather of a pea-cock and the goddess represented may in reality be Mahāmāyūrī and not Aśokakāntā. To the left of the goddess sits a rather corpulent female deity (Ekajatā) with a knife in the right hand and a skull-cup in the left. Miniature figures of eight Tārās are given one above the other in two rows of four and four on the right and the left sides of the goddess. They all hold lotuses with the left hands; the right hands in the Abhaya Mudrā are placed between the breasts. All these goddesses have companions, altogether ten in number; of them only the 3rd on the right side is a female; the rest are all males. The first two goddesses on the right side have respectively a lion and an elephant as Vāhana. A Krittimukha is represented at the top. There is a short inscription in the script of the 12th century A. D. at the base:—

Kāyastha Śrī Sanghesa-gu (pta)......
(The scribe Sanghesa-gupta.)

Found at Sompārā, a hamlet in the village of Vajrayoginī, P. S. Munshiganj, Dt. Dacca: presented by Babu Āsutoṣa Guha, B. E. and others of the Guha family of Sompārā.

i. B. (V) I Image of Tārā in black stone,—it is difficult to distinguish whether of White or of Green Tārā. The goddess sits with one leg pendant, placed on a lotus. The left hand holds a half-blown blue lotus (nīlotpala) but not in the Viturka Mudrā. The arm is bent; the hand hangs down, the back of the hand to the front. The right hand is in the Varada pose. A goddess is represented in miniature as sitting on the same seat as Tārā, to her left. This attendant goddess is corpulent; her right hand is hidden, the left rests on the seat. Two Dhyāni Buddhas are depicted on the two sides of the head of the goddess; on the right,

Ratna-sambhava and on the left Aksobhya. There is no Dhyānī Buddha directly over the head of the goddess and so it does not appear which of the two Buddhas on the two sides of her head is to be regarded as her parental Buddha. The sculpture seems to be older than the sculptures ordinarily met with. The style in general and the mode of decorations in the halo and in the top part generally, mark out images of this style as older than images bearing either Kritimukha or Umbrella at the top.

The Buddhist creed "Ye Dharmmā," etc.—is inscribed on the base in, what appears to be, the script of the 9th— 10th century A. D.

Found at Khailkair, P. O. Gāchhā; P. S. Jaydevpur, Dt. Dacca. Presented by the Manager, Court of Wards' Estate, Bhāoyāl.

[1. Image of Tārā in black stone, standing, about 3'-6" in height, like I.B. (V) a described above. Has five miniature figures of the five Dhyānī Buddhas round the head. Preserved at Svāmībāg, Dayāganj, in the town of Dacca and procured from some village in Vikramapura, Dt. Dacca]

I. B. (V)B. PARNASAVARI.

Images of Parnasavari are extremely rare, and as far as known, have not yet been illustrated. The two images described below are worshipped in two villages, within four miles of each other, in the Munsiganj Sub-Division of the Dacca district.

"Parnasavarī is a follower of Tārā and is specially interesting on account of the apron of leaves that she wears, which, according to Mr. Grunwedel, shows that she was worshipped by the aboriginal tribes of India. One of her names is Sarva-Savarānām Bhagavatī or goddess of all the

Savaras (a mountaineer, a savage) and there is still utribe in Eastern India known by that name."

"She is represented turning to the left, but kneeling on her right knee. She is yellow and has three heads,—white, yellow and red, and although her expression is irritated, she is smiling. In her six hands, she holds a thunder-bolt, hatchet, arrow, bow, lasso and a branch of flowers." (Getty, P. 119).

It would appear from the Sādhanā quoted below that she was a popular goddess invoked against epidemic and other diseases.

পর্শনরীং হরিতাং ত্রিমুখাং ত্রিনেত্রাং ধড় ভুজাং কৃষ্ণ কুল কিণবামাননাং বজ্পর শুলারদক্ষিণকরত্রয়াং কার্মুক পত্রচ্ছটাসপাশত জ্বনীবামকরত্রয়াং সজ্যোধ-হসিতাননাং নবযৌবনবতীং সপত্রমালাব্যাজ্ঞচর্মানিবসনামীবল্ল ঘোদরীং উর্জনংযত কেনীং অধো অশেষরোগমারীপদাক্রান্তাং অমোঘসি জিমুকুটীং আন্ধানং শটিতি নিস্পাত্য মন্ত্রং কপেৎ ও পিশাচি পর্ণশবিধি সর্ব্বমারি প্রশমনি ছঁ কট্ স্বাহা।

A. S. B. Mss. Fol. 161 B—162 A. Nepal Mss. Vol. II. Fol. 4B—5A.

[The devotee should quickly conceive himself as Parnasavari who is green, with three faces, (each) having three eyes, and has six arms. Her right and left faces are black and white respectively. The three right hands hold the Vajra, the Hatchet and the Arrow. The three left hands carry the Bow, a sprig of leaves, and the Lasso held in the Tarjjani Mudrā. Her faces have an irritated smile. She is in the first bloom of youth. She wears a tiger's skin with a girdle of leaves. Slightly big-bellied, with the hairs streaming up yet restrained, with Amoghasiddhi on her tiara, she treads down under her feet countless diseases and epidemics. He (the devotee) should then recite the following Mantra:—Om Parnasavari, the witch, the queller of all epidemics, Hum Phat Svāhā.]

The two images described below are in very good agreement with the Sādhanā translated above.

[1. Image of Parpasavari in black stone in an excellent state of preservation, about 3'-6" high. The head of the goddess has a bend to the left, but her right leg is bent at her knee. She has three faces and the artist has acquitted himself admirably well in depicting the irritated but smiling expression of the faces. The up-streaming but restrained hairs are equally well-done. The goddess has six hands; in the three right hands, she holds Thunder-bolt, Arrow and Hatchet, and in two of the three left hands she holds a small Branch with leaves and a Bow; but the third hand has only the Tarjjani Mudrā and no Lasso. The girdle of leaves restraining the dress of tiger skin is prominently depicted.

The following additional features may be noticed. The goddess is slightly big-bellied, as required by the Sādhanā; she is treading upon the heads of two prostrate male figures placed upon a lotus seat with heads in the opposite directions and having circular scales or small-pox marks all over their bodies. These undoubtedly personify the diseases and epidemics which the goddess is required to trample down

under her feet.

The god Ganesa is represented prostrate at the bottom with a shield and a sword in hand, evidently vanquished after a fight with the goddess. (Cf. the image of Trailokyavijaya, Foucher, II. p. 58—59, where the god is represented as treading on the prostrate couple Hara and his wife Gauri, pressing down the head of Hara with the left foot and the breasts of Gauri with the right. Compare also Bhrkuti Tārā described above with a crawling Ganesa beneath her seat.) The Brahmanical god Hayagrīva is depicted to the right of the goddess in a threatening attitude while Sitalā, the Brahmanical goddess of epidemics, with a broom stick in the right hand and the winnowing basket (kulya) in the left, is departing to the left on the back of her vehicle,

the donkey. The prostrate figure of Ganesa at the bottom, the flight of Sītalā and the threatening attitude of Hayagrīva appear to indicate the suppression of the worship of these Brahmanical deities of diseases by the introduction of that of Parnasavarī. The five Dhyānī Buddhas are represented at the top with Amoghasiddhi in the middle.

The goddess is worshipped as Jiyas Thākurānī at the village of Naynanda, P. S. Tangibādī, Dt. Dacca.

2. Image of Parnasavari in black stone, about 4'in height, discovered somewhere near the village of Vajrayogini, P. S. Munsiganj, Dt. Dacca and fixed by Rai Ramesa Chandra Guha Bahadur of the village to the front wall of the temple of Kali erected by him in the market place of the village. It closely resembles the image described above.]

I. B. (VI). THE PANCHARAKSAS.

(a). Mahapratisara.

[1. Image of an eight armed goddess in black stone, $2\frac{1}{2} \times 2$. Top broken away and lost.

The image has been identified as that of Mahāpratisarā, one of the five protecting goddesses (Pañcharakṣā). She has three faces, all of them of pleasant expression. The neck has a slight bend to the left. She carries in her four right hands,—1. Sword. 2. Arrow. 3. Trident. 4. Discus. In the four left hands, she carries,—1. Thunder bolt. 2. Bow. 3. Lasso with a ring tied to the end, held in the Tarjjanī Mudrā, between the breasts. 4. Hatchet. The legs are not locked, the right one being placed over the left. The sole of her left foot is not visible.

The following Sādhanā from the Sādhanamālā agrees closely with the image described above.

মহাপ্রতিসরা গৌরবর্ণা ভিরক্টবর্ধাকৃতিঃ চৈড্যাসক্তমুক্তা চন্দ্রাসকত্বা সূর্বামগুলালীঢ়া বন্ত্রপর্ব্যক্ষিনী ত্রিনেত্রা অউভুকা চতুর্মুধা চলংকুণ্ডলশোভিডা হারন্পুরভূষিতা কনককেয়্রমণ্ডিতমেখলা সর্বালকারধারিণী। ওভা ভগবভাা: ल्यथममूथः शीतः मक्निगः कृकः शृष्टि शीडः वास्म तकः। पक्निगश्रथसम पूरव চক্রং বিতীরে বক্তং তৃতীয়ে শরঃ চতুর্বে গড়গঃ। বামপ্রথমভূবে বক্তপাশঃ चिकीत्त्र ज्ञिम्नः ভূতীরে ধনুঃ চতুর্থে পরশু। বোধিরুক্ষোপশোভিতা.....

A. S. B. Mss. Folia 217 B-218 A.

(Mahāpratisarā is of fair complexion and has the appearance of a girl of sixteen. Her tiara is decorated by a Chaitya. With the moon as her seat, she scrapes the region of the sun. She sits in the Adamantine pose. She has three eyes, eight arms and four faces. She is bedeeled with oscillating earrings, necklaces, anklets, golden armlets girdles and all the other ornaments. The natural face of the goddess is white, the right one black, the left one red and the face to the back is yellow. The first right hand holds the Discus; the second, Vajra; the third, Arrow; the fourth, Sword. The first left hand holds the Lasso; the second, Trident; the third, Bow; and the fourth has the Hatchet. The Bodhi Tree rises above her head.)

The fourth face at the back is of course not shown in the image described above; but this omission of the face at the back of four-faced deities is not unusual. The loss of the upper part of the stone is regrettable as the presence of the Bodhi tree to be depicted there and of the Chaitya, which does not appear on the tiara of the goddess and which was probably depicted right above her head, would have put the identification beyond doubt.

Found somewhere in Vikramapura in the Munsiganj Sub-Division of the Dacca District. Now preserved at Jibana Babu's garden, Dalbazar, Dacca Town.]

68

I. B. (VII.) HARITI.

The image identified as that of Hariti in the present section is an image in black stone, 1'-7"×10". The goddess is seated on a lotus seat with her legs locked. She has four arms. The upper right hand holds a fish and the upper left hand has a drinking bowl. With the two normal hands she holds a baby in her lap.

This is certainly a novel method of representing Hārītī, as her representations hitherto met with are all two-armed. The goddess is either seated or standing, holding a baby in her two arms, while a number of children are represented as playing around her. But though the present image has two extra arms, we know of no other Buddhist deity holding a child except Hārītī and the absence of a Vāhana appears to mark out the present representation as that of a deity belonging to the Buddhist pantheon. The legend of Hārītī seems also to bear out the identification.

The original of the legend of Hārītī is perhaps to be traced to Mahāvastu. The story there is rather a simple one, meant to illustrate the triumph of Buddha in sanctity and greatness over the six rival heretical teachers. Below is given a free translation of the beginning of the story.

"In the sub-Himalayan regions lived a Yaksin, Kundala by name. Each year she gave birth to 100 children and thus obtained 500 children. When their number reached 1000, she died."

"These thieves of vitality betook themselves to Vaisali and began to sap the vitality of its inhabitants. Circular

^{1.} Mahavastu: Ed. Senart. Vol. I. P. 253. Chhatravastu Avadana.

² The text is not clear. It reads:—गाँन नगर नगर इ नृजनका भरह अवाहकि। भूज नगरह अवाका भा कांगर करवाकि। Some variant readings are also cited by the editor.

leprosy (pox?) both of humid and fetid kind made its appearance in epidemic form. In whichever family humid circular leprosy appeared, none was saved, all were killed. The leprosy of the fetid kind decimated whole provinces. The disease appeared in Vaiśālī and people began to die. They took to propitiating gods and goddesses. This thought then occurred to them: Whose presence in Vaiśālī is calculated to allay this epidemic? They sent for Kāśyapa Puraṇa. 'Oh Sir, be pleased to come. The citizens of Vaiśālī are infected with a supernatural epidemic. If you come, it will subside.' Kāśyapa Puraṇa arrived at Vaiśālī, but the supernatural epidemic did not subside!"

In this way Maskari Gosaliputra, Kakud Katyayana, Ajita Kesakamvali, Sanjayi Varattiputra, Nirgrantha Jnatiputra were all called one after another. None could give relief to the epidemic-stricken people of Vaisali.

"After some time, Sālohitā, a citizeness of Vaišālī, was inspired by the gods. One of these gods thus addressed the people of Vaišālī:—'The saints whom you have thus far called, are heretics and preachers of heresy. They have no power to allay the supernatural epidemic of Vaišālī. Whereas, wherever resides the Lord Buddha,—who has arrived in this world in age after age, who is a saint thoroughly enlightened, of boundless knowledge and experience, of great divine powers, immensely majestic, all-knowing and all-seeing,—within the bounds of whichever meadow or village he resides, all the calamities of nature (īti) and supernatural noises, disturbances and pestilences cease. Bring him and this supernatural disease of the people of Vaišālī will disappear."

^{1.} Mahavira, the Jaina teacher. He is called Jualiputra, because he came of a stock of Vaisali.

HARITI 65

The tribal Assembly (Gana) of the Lichehavis then sent Tomara, a chief (mahattara), to bring the Lord Buddha who was then residing at Rājagrha as the guest of King Bimbisāra. Tomara went to Rājagrha and communicated the supplication of the Assembly of Vaiśālī to the Buddha. The Lord said that as he was the guest of Bimbisāra, application should be made to him. On Tomara's approaching Bimbisāra, the latter stipulated that he would request the Lord to go, if the people of Vaiśālī would receive him in greater splendour than the splendour with which Bimbisāra himself would escort the Lord to the banks of the Ganges. Tomara sent a messenger to Vaiśālī communicating the terms of Bimbisāra, and the Assembly consenting, the Lord Buddha went to Vaiśālī and all supernatural diseases disappeared from the place, as soon as the Lord set foot within its bounds.

The next step in the development of the legend of Hariti can be traced in the Vinayapitakam of the Sarvvāstivāda School, which is preserved only in translation in China, the original having disappeared from India, the homeland of Buddhism. Here the scene is transferred from Vaisali to Rajagrha and the name of the Yakşini is given as Huanhsi which means 'joy' and perhaps stands for a Sanskritic name like Nanda or Nandini. "She was supposed to be a guardian deity to the people of Magadha. But as the result of a spiteful wish in a previous life, she took to stealing and eating the children of Rajagaha. When the people found that their goddess was secretly robbing them of their offspring to feed herself and her 500 sons, they changed her name to Hariti, or thief. On the petition of the victims, the Buddha undertook to put an end to the Yaksini's cannibal mode of life. In order to convert her, he hid her youngest and favourite son, in one account called Pingala, in his alms-bowl, and gave

him up to the mother on her promise to renounce cannibalism and become a lay member of his communion. Then, to provide for the subsistence of the mother and her numerous offspring, the Buddha ordained that in all monasteries food should be set out for them every morning. In return for this service, the Yakṣiṇī and her sons were to become and continue guardians of the Buddhist Sacred buildings."

The following dovelopments in the legend are noticeable.

- (i) The Yaksint has been made a patron goddess of Magadha and the epidemic has been personified in her.
- (ii) The subsidence of an epidemic through the saintly presence of the Buddha has been made into the subjugation of the Yakṣiṇī by Buddha.
- (iii) The name Hariti (from the root meaing, 'one who robs') by which she is known in all subsequent literature, has appeared.
- (iv) The YaksinI and her sons appear as guardians of sacred buildings.

The story appears to have been further developed in the Samyukta-ratna-sūtra of the Chinese Sūtra-Pitakam of the Hīnayāna School. The youngest child is called Pingala in one place and Pilengka in another. Hārītī has now turned a protectress and giver of children. (Watters. Vol. I. P. 216. Fn. 3.) The scene of her conversion is put by Yuan Chwang about 20 miles north of Taxila. In the next historical notice of the goddess—viz: in I-tsing's—'A record of the Buddhist Religion in India' (Takakusu: P. 37) she is not only the giver of children but of wealth. The scene of the story lies in Rājagrha. I-tsing says that the image of Hārītī, holding a babe

¹ On Yuan Chwang. Watters. Vol. I. P. 216.

⁹ My query to Prof. Takakusu regarding Hariti literature was kindly answered by his pupil Prof. M. Nagai, Lecturer in Pali and Sanskrit in the Tokyo Imperial University.

in her arms and with some more playing about her was to be found in the porch or in a corner of the dining hall of all Indian monasteries.

In Kşemendra's Bodhisattvāvadāna-Kalpalatā, the story is given with much poetic embellishment. (J. B. T. S. Part I. 1897. p. 26—29. Trans. by S. C. Vidyābhuṣaṇa). Here the name of the child removed is Priyankara which was probably transliterated in Chinese as Pilengka. The citizens of Rājagrha prefer their complaint to King Bimbisāra in the first instance who moves the Lord Buddha.

That the cannibal nature of the goddess was not forgotten is evident from the following observations of Getty:

"She was also sometimes represented holding a pomegranate, for Gautama Buddha is believed to have cured her of cannibalism by giving her a diet of pomegranate, the red fruit being supposed to resemble human flesh."

The present image with two extra hands holding a fish and a skull-cup appear to be a Mahāyāna redaction of the two-armed goddess, reminiscent of the cannibal nature of the goddess.

Hariti as a Yakşini and giver of wealth is sometimes made a spouse of the Yakşa king, Kuvera, the lord of riches.

The present image was found in the village of Pāikpādā, P. S. Taṅgibādī, Dt. Dacca, not far from the find-spot of the image of Buddha, {1. A. (iii) a [2]}, and Jambhala, {1. A. (iv) a [1]}, described above.

No authority for this statement is quoted. Getty further says that Hariti devoured all her own children except the last one Pindola, whom the Buddha saved by hiding him in his begging bowl. I have nowhere come across this version of the story and the name Pindola also appears to be new. The only two variants of the name of the child hitherto met with, appear to be Pingala and Priyankara.

2. MISCELLANEOUS BUDDHIST ANTIQUITIES.

- 1. A terra-cotta Buddhist Stupa from the excavation at Sabhar. 10"×5".
- 2. A clay seal with the Buddhist creed written on it in the 11th century script. From Sabhar.
- 3. A terra-cotta seal with the representation of a doubled up female figure performing an acrobatic feat. From Sonārang, Dt. Dacca. Presented by Babu Jogendra Nātha Gupta.
- 4. A number of bricks of various shapes and sizes from the excavation at Sābhār.
- 5. Portion of a broken image of burnt clay. The head, the upper half of the body and portion of the left arm remain. Garland and sacred thread run across the breast. The cloth is fixed below the navel, as in all ancient images. Size—6"×3\frac{1}{2}". From Säbhär.
- 6. Portion of a terra-cotta male figure. The head, the breast and the right arm remain. 9"×7".
- [1. A brass Chaitya discovered at Āsrafpur, P.S. Rāipurā, Dt. Dacca, along with the two copper-plate grants of Devakhadga. Proc. A. S. B. 1890. P. 242. 1891. P. 119.]

BRAHMANICAL SCULPTURES IN THE DACCA MUSEUM.

PART II.

BRAHMANICAL SCULPTURES.

Introduction.

The problems of creation have been engaging the attention of man,—its highest expression,—from remote antiquities. In every country, 'those who are awake amidst the great mass of sleepers,' have always wondered why and how we happen to be here. This quest led to the foundation of Philosophy. Thinkers dived deeper and deeper in the ocean of thought, moving on from link to link, till they perceived, they had reached the Great Origin from which all things proceeded.

The earliest and the finest expression of this perception in India is the Song of Creation of the Rg-Veda,—X. 129.

নাসদাসীরো সদাসীন্তদানীং
নাসীরুজে নো ব্যোমাপরো ষড্।
কিমাবরীবঃ কুছ কস্য শর্ম —
স্লংডঃ কিমাসীদগহনং গভীরং ৪ ১ ॥

Non-being then existed not, nor being. There was no air or space that is beyond it. What motion was there? Where to?

By whom directed?

Was water there, inscrutable and deep?

ন মৃত্যুরাসীদমৃতং ন তহি ন রাজ্যো অহু জাসীৎপ্রকেডঃ। আনীদবাতং স্বধরা তদেকং ভস্মাজানার পরঃ কিং চনাস ॥ ২ ॥

Death then existed not, nor Immortality.
Of neither Night nor Day was any vestige.
The One breathed calm and windless by self-impulse
There was not any other thing beyond It.*

^{*}Translations of these two rks are taken with slight alteration from Prof., Macdonell's History of Sanskrit Literature, P. 136

The Vedic seer goes on to say how darkness brooded enveloped in darkness and how, when nothing was defined and tangible, impulsive heat of Meditation (তপ্ৰ) engendered that One. Desire then arose within It, and thus the first link of creation was forged and the void between the existent and non-existent bridged.

In an earlier verse in the Rgveds (X. 121) this One is spoken of as Prajāpati. "He is celebrated as the creator of heaven and earth, of the waters and of all that lives; who was born as the one lord of all that breathes and moves, the one god above the gods; whose ordinances all beings and the gods follow; who established heaven and earth; who traverses space in the atmosphere; who embraces with his arms the whole world and all creatures. Here Prajapati is clearly the name of the supreme god. Though only mentioned once in the Rgveda in this sense, he is commonly in the Atharva Veda and Vajasaneyi Samhita, and regularly in the Brahmanas, recognised as the chief god. He is the father of the gods, having existed alone in the beginning. He created the Asuras as well. He is also described as the first sacrificer. In the Sūtras, Prajāpati is identified with Brahmā. In the place of the chief god of the later Vedic theology, the philosophy of the Upanisads put the impersonal Brahma, the universal soul or the Absolute."*

The philosophical aspect (Jāānakānļa) of the Primordial One was thus developed through the Upaniṣads and culminated in the speculations of the various systems of Brahmanical philosophy. The more popular aspect (Karmma-kānļa) was developed through the huge mass of Vaidic, Brahmanic and Pauranic literature and gave rise to a complicated Pantheon supported by a wild maze of legends. It is difficult to cut a way through this bewildering

^{*} Prof. Macdonell's-Vedic Mythology P. 118-119.

and sometimes contradictory mythology. The following, however, is an attempt at sketching an intelligible outline.

The tendency to worship is ingrained in the nature of man. A part of his nature is satisfied only when it can exercise itself in adoration and admiration of something which appeals to it powerfully and which, he believes, is higher than himself. Worship thus found expression with the Indian Aryans in the adoration of the striking forces of nature, such as Light. Fire, Heat, Moisture, Electricity, Life, Motion, etc. as manifested in the sun, the fire, the clouds, the storm, the rain and the various other aspects of creation. These were personified into gods and goddesses. The number of these personifications was sometimes given as three, viz: Fire (Agni) on earth, Wind (Indra) in air and Sun (Sūryya) in heaven. But the number is more often 33. Three divisions of these personifications are recognised from the earliest times, viz :- Terrestrial, atmospheric and celestial, conceived of as forming the sphere of Agni, Indra and Suryya respectively,-the three original Eleven deities are thus assigned to each of these spheres. But in actual enumeration, this definite number of 11 is always exceeded and some deities are enumerated as common to all the three and some to two groups.

The following are the lists of the principal deities of the three groups according to Brhaddevatā. (Harvard Oriental Series. Ed. Macdonell. Chapters I, II)

TERRESTRIAL DEITIES. (Agni's sphere)

Agni (Fire).
 Dravinoda.
 Nakta (Night).
 Usā (Dawn).

3. Tanunapat. 8. Tvastr (The divine artificer).

4. Narāšamsa. 9. Vanaspati (Forest). 5. Idā. 10. The Svāhākrtis.

11. Prthivi. (Earth).

Besides these, a host of articles in every-day use in peace and war, the rivers Vipāšā and Satadru (Beas and Sutlej), some animals and the metres used in composition are deified. The list is finished with the following significant passage:—

দেবভাবাহনং চৈব বছনং হবিষাং তথা ।

কর্ম দৃষ্টে চ বৎকিংচিদ্ বিবরে পরিবর্ততে ।

ইত্যুক্তোহয়ং গণঃ সর্বঃ পৃথিব্যগ্ন্যাশ্রামো মহান্, ।

Brhaddevatā, I, 119-120.

"The bringing of the gods, (down to earth) as well as the conveyance of oblations to them is his (terrestrial Agni's) activity and whatever moves within the ken of vision (is connected with that activity). Thus the whole of this great group contained in the Agni of Earth has been stated."

It is clear from the above that the various manifestations of terrestrial energy were deified as terrestrial gods,—as so many forms of the earthly fire, Agni.

ATMOSPHERIC DEITIES.

(Indra's sphere).

Indra. 6. Varuna. 1. 7. Yama. Parjjanya. 2. Rudra. 8. Aditi. 3. Vāyu. 4. 9. Savitr. Mitra. 5. 10. Dhātr.

11. Indu.

Indra's functions are enumerated as three-fold:—
(1) Taking up of moisture (2) Killing of Vrtra (the demon hindering the onset of rain). (3) The complete accomplishment of every kind of mighty deed—(as manifested in the fury of storms and the rumbling of thunder).

CELESTIAL DEITIES.

(Suryya's sphere).

1. Sūryya (the sun). 6. Viṣṇu.

The Asvins.
 Aja Ekapāda.
 Bhaga.
 Samudra (space).

4. Pūsan. 9. The Keśins.

5. Vṛṣākapi. 10. Vasu.

11. Samvatsara (the year).

The function of Suryya is to hold up the moisture. Blinding brilliance is his chief characteristic.

In Brahmanic literature these three groups were remodelled and renamed. The celestial deities were called Adityas and their number was fixed at 12†. The atmospheric deities were called Rudras, their number being eleven. The terrestrial deities were called Vasus; they were eight in number.* These made 31. The two remaining places to make up the earlier traditional number 33, were sometimes filled by Dyaus and Prthivi, sometimes by Vaṣatkāra and Prajāpati and sometimes by the Aśvins.

These three groups, viz:—the Adityas, the Vasus and the Rudras lead us to the Pauranic phase of evolution of the Brahmanical Pantheon. The story is told how Brahma Prajapati when in a mood to create, had six (the number varies) sons taking birth from his mind. These were Marichi, Atri, Pulastya, Pulaha, Kratu and Angiras. Brahma had also some sons springing from the different limbs of his body, of whom we are concerned only with Daksa and Dharmma, the former of whom begot 50 daughters.

[†] For a discussion of the names and numbers of the Adityas, see infra, the section on sun-god.

^{*}The names of these three groups already appear in company in the Rg-Veda, 11-31, 1. X-66, 12. But the numbers forming each group are not stated.

Here again, the number varies. Daksa's daughters are sometimes 13, sometimes 50 and sometimes 60 in number.

Marichi had a son, Kasyapa by name. He married 13 of the daughters of Daksa and became the progenitor of the Ādityas, Daityas, Dānavas, and all sorts of birds and animals, fabulous or otherwise. Atri's son Soma (moon) married 27 of the daughters of Daksa and the remaining ten were married to their uncle Dharmma. The Vasus and the Rudras were the offspring of Dharmma. Thus the Ādityas, the Rudras and the Vasus were sired.

But these Vaidic deities were already losing their importance in the crowd ushered in by the Puranas. Of the twelve Adityas, Visnu gradually came into prominence. The Rudras compounded themselves into a single figure of impetuous qualifications under the name of Siva. The Vasus fast receded to the back ground and the time-worn Brahmā-Prajāpati maintained himself in the front rank with difficulty. Thus emerged the Pauranic Triad Brahmā, Visnu and Siva.—respectively the Creator, the Preserver and the Destroyer, in suppression of the Vaidic Triad Agni, Indra (Vāyu) and Sūryya. By the time that sculpture stepped in to give these conceptions lithic form, Brahmā had almost forfeited his claim to worship through the growth of an immoral charge against him. (Vide infra, the section on Sarasvati). Visnu and Siva were practically the masters of the field. Their only powerful competitor was the old Sun-god, a kin of Visnu. But since this historic phase began, the Sun-god also has been ousted from the field. His worship is no longer an active cult. Visnu and Siva in their various forms, together with those of their wives and children, now share among themselves the worship of the Brahmanical population of India.

The worship of Sakti, i. e. the female energy of Nature identified with the spouse of Siva, received a strong impetus from the authors of a vast body of Pauranic and Tantric literature. The descent of this form of worship from the Vaidic sources will be discussed infra in a special section.

Iconography of the Brahmanical Sculptures.

in the

DACCA MUSEUM.

3. BRAHMANICAL SCULPTURES.

(A) GODS.

(i) VAISNAVA IMAGES.

a. Images of Visnu.

Images of Viṣṇu are by far the most numerous of images that are found all over Bengal. This shows how popular the god was during the Pre-Muhammadan days. Next in order of popularity comes Sūryya or the Sun-god, whose images are also numerous. Two powerful Brahmanical families of kings, namely, the Varmmans and the Senas held full sway, the former over the eastern districts and the latter over the whole of Bengal. The Varmmans were all worshippers of Viṣṇu. Most of the Sena kings called themselves great devotees of the Sun-god (Parama-saura) and Siva (Parama-saira) but Laksmana Sena was particularly a worshipper of Viṣṇu. It was in his court that Jayadeva sang his immortal lyrics on the love of Kṛṣṇa and Rādhā,—incarnations of Viṣṇu and his spouse Lakṣmī.

The images of Visnu, ordinarily met with in Bengal, are mostly carved in a kind of hard black stone and they all appear to belong to the same period, viz :-10th-12th century A. D. Images of an earlier age are rare. Visnu ordinarily has four hands in which he kolds the Conch-shell, symbolical of eternal Space; the Wheel, symbolical of eternal Time; the Mace, symbolical of enternal Law and the unfailing punishment, consequent on its breach; the Lotus, symbolising the ever-renewing Creation and its beauty and freshness *

He is accompanied by his two wives, Sarasvati, the goddess of culture who stands to his left, and Laksmi, the goddess of beauty and wealth who stands to his The half-bird Garuda, the vehicle of Vișnu is represented kneeling beneath his lotus seat. Miniature representations of the ten incarnations of Vișnu, viz :- Fish, Tortoise, Boar, Man-lion, Dwarf, Rama (the ideal ruler), Parasurama (the ideal warrior), Balarama (the ideal ploughman), Buddha and Kalkī are sometimes depicted on the two sides of the main figure. It is noteworthy that the incarnations are arranged in the order of the modern theories of evolution. First comes the Fish. Then, the amphibious Tortoise. Next, the wild Boar. The half-beast, half-man, Man-lion follows the Boar. The Dwarf man is next manifested.

^{*} The only Sastric explanation of the attributes of Vishnu that I have been able to find is that in the Varahapuranam, Chapter 31, P. 105. The image of Visnu described there is somewhat different from the images ordinarily met with in Bengal. It has the Conch, the Discus, the Sword and the Mace in his four hands. Sword is explained as the cleaver of the darkness of ignorance. The sounding Couch is the dispeller of illusion. The Discus is the wheel of time. The Mace is for destroying evil. The garland which Visnu wears is Nature. His vehicle Garuda is the wind personified. The Loveliness of the three worlds is his consort. The sun and the moon are his two jewels, Kanstubha and Srivatsa. When we call to mind the root-meaning of Visnu which is, -- one who saturate; the whole world, or, one who envelopes the whole world, - the significance of the explanations of the Varahapuranam becomes at once apparent.

and so on. This arrangement of the incarnations of different ages according to the different stages of evolution of the animal world and civilisation, does not appear to be accidental.

Some texts distinguish twenty-four varieties of the images of Viṣṇu.* Different arrangements of the four attributes, Sankha, Chakra, Gadā and Padma, in the four hands of the image, give rise to these varieties.

Two of the attributes of Visnu, namely, the Mace and the Discus, are sometimes personified, the former receiving a female and the latter, a male shape.

3. A. (1) a Image of Visnu in black stone, 2'-8"×1'-5" It has the Kritimukha sign at the top. Two front hands are broken. Ten incarnations are represented. A very well-executed piece of sculpture.

Found somewhere in Vikrampur and presented by Babu

Ramesa Chandra Dāsa.

Image of Visnu in black stone, 4'-1"×2'-2". All the four hands of Visnu as well as the crest of his crown are gone. A well-executed piece of sculpture. Krttimukha at the top. Representations of a centaur upon an elephant on the two sides. Representations of a Kinnara (a fabulous being, half-man, half-bird,—traditionally well-versed in music) and his wife near the two shoulders of the god are remarkable.

Found somewhere in Vikrampur and presented by the wife of late Babu Mohini Mohana Dāsa of Sabjimahal, Dacca.

** A. (1) * Image of Visnu in black stone, 3'-1' × 2'. Krtti-mukha. The ten incarnations are represented within ten circles of foliage round the head of the god.

[•] For details, vide Pandit B. B. Bidyabinod's "Varieties of the Visnu Images", Memoirs of the Archaeological Survey of India. Vol. 1. No. 2.

Found somewhere in Vikrampur and presented by Babu Satya Charana Majumdar of Sonarang, Dt. Dacca.

3. A. (1) A peculiar image of Vianu in black stone, 3-3"x 1'-7". The god is represented as a pot-bellied corpulent person and an umbrella is figured at the top. This pot-bellied representation perhaps depicts Vianu as Viavambhara (the god who pervades the whole world).

Presented by Babu Asvini Kumāra Chakravarti of Purā-

pārā, Dt. Dacca,

 $\frac{3. A. (1) a.}{5}$ Image of Visnu in black stone, 2'-9"×1'-5". Krttimukha. Ten incarnations.

Found somewhere in Vikrampur and presented by Babu Yogendra Nāth Gupta.

3.A.(1) a Image of Visnu in black stone, $3'-6'' \times 2'$. Krttimukha. Miniature images of the ten incarnations on the two sides, in bold relief. A well-executed piece of sculpture.

Found at Deora, P. S. Bhanga, Dt. Faridpur; acquired by the Government under the Treasure Trove Act and placed in the Dacea Museum.

Image of Visnu in black stone, 3'-4" \times 1'-10". Head and two arms broken. The broken head contains a very peculiar round hole in the centre. The workmanship is of very fine quality though the artistic merit is not great. Krttimukha at the top.

Presented by the wife of late Babu Mohini Mohana Dāsa of Sabjimahal, Dacea.

3.A. (i) L. A crude miniature image of Vișau in black stone, 6" high, without his wives or Garuda,

Found in the *Deul* at Sonārang and presented by Babu Dharan Mohana Sena of Sonārang, Dt. Dacca.

8. A. (i) a Image of Vișnu in black stone, 3'high. Krttimukha. Presented by Rai Rameśa Chandra Guha Bahadur of Vajrayogini, Dt. Dacca.

^{a. A (i) a.} A sandstone image of Visnu, 8-8" in height. Very much mutilated. The stone broke into two parts, perhaps after the image had been carved out of the block, and these were fastened together by some kind of stone-cement which is still quite effective.

Discovered in the bed of a canal near Mokāmkholā close to the Tangibādī Police station, Dt. Dacca.

3. A. (i) a. Image of Vispu in black stone, 26" Umbrella.

Ten incarnations. Lower right corner broken.

Presented by Babu Yogendra Natha Gupta.

3. A (1) a Image of Viṣṇu in black stone, about 6' in height. It was obtained about 35 years ago from some place in Vikrampur by the late Vaikuntha Nātha Sena of Sonāraṅg and presented to the late Babu Radhikā Bhūṣaṇa Rāya of Pālbāzār, Dacca, along with several other images. It was presented to the Dacca Museum in April, 1923, by his daughter Srīmatī Kṛṣṇadāsī Chaudhurāṇī at the instance of Mr. A. N. Moberly, Commissioner, Dacca Division.

The image is of the usual class of Visau images, holding Sankha, Chakra, Gadā and Padma. The lower left arm holding Sankha, is broken away and lost. There is a conspicuous umbrella at the top and the image is devoid of complicated ornamentations,—a characteristic of images surmounted by Umbrellas as opposed to those with the Krttimukha at the top.

8 A (1) 1 Image of Visnu in black stone, about 3 high. Krttimukha. The same history as of the image described above. The same donor.

8. A. (i) A very beautiful image of Visnu in black stone, about 4'-8" in height. The modelling of the faces of the three principal figures exquisite. The upper part of the slab was broken in transit and has been bound together by wire and cement. Krttimukha.

Found at the village of Gosanibadi, P. S. Kaliakur, Dt. Dacca. In the adjacent village of Baduibadi are the ruins of the royal palace of Yasopālā, a local chief of pre-Muhammadan days.

* A (i) = Image of Vispu, in octo-alloy metal. The god stands alone over an inverted lotus. His head with hair tied in a top-knot is capped by a conical crown of three tiers. There is also another knot at the back. The weapons in his hands are in the following order, viz :- Sankha, Gadā, Chakra and Padma. It is therefore an image of the Sridhara variety. It is apparently a rather recent image, the handiwork of some up-country artist.

Found at Laksam, Dt. Tippera, presented by Babu Atula Chandra Bagchi, B. A.

3. A. (i) a. A. wooden image of Vișnu, rendered extremely fragile by the effect of weather, 4'-4\frac{1}{2} \times 1'-4". The climate of Bengal is not very congenial to the preservation of the products of the art of wood-carving which at one time must have reached high excellence in the country. Samples of carved wood of authentic antiquity are rather rare; but the Dacca Museum is very fortunate in this respect. It possesses five samples of really old carved wood. Two of these, the present image of Visuu and another image of Garuda, are of really good quality. The third, a carved wooden capital of a pillar is a first rate work of art. They will be described in their proper places.

The present image was, in all probability, made of sandal-wood. It has become so fragile with age that pieces can be crushed to powder between the fingers. The image is of the usual type. The *Krttimukha* is displayed at the top, below which are two flying Vidyādharas with garlands. Two dancing figures are depicted on the two sides of the half-kneeling Garuda at the bottom. On the right corner of the bottom, a corpulent individual sits cross-legged with folded arms,—perhaps a representation of the donor.

Discovered at the village of Kṛṣṇapur, P. S. Murādnagar, Dt. Tippera. Presented by Mr. J. C. French, I. C. S.

3. A. (i) a. A miniature sand-stone image of Vişuu, 5" in height. From the Raghurāmpur excavations.

3. A. (a) a A SEAL of baked clay, $2\frac{1}{2}$, containing an image of Viṣṇu in low relief. The god has four hands, two of which rest on the heads of two attendants on his two sides,—evidently Gadā-devī on the proper right and Chakra-puruṣa on the proper left. Of the other two hands, the right one holds a Lotus by the stalk and the left holds a Conch-shell. There is an inscription on either side of the god, between each pair of hands. The letters are rather indistinct, but their character shows that they belong to a fairly early period,—probably the 7th-8th century A. D.

The inscription appears to read :-

| চিরাত | |
|-------|---|
| *** | 7 |

On the back of the seal appears a number of stringmarks, one perpendicular and six horizontal. The use of these seals in closing official and private letters was welldemonstrated by the discovery of more than 700 similar seals from Basarh, the ancient Vaisali (A. S. R. 1903-4, P. 81 f). Found at Sabhar (? Rajasan), Dt. Dacca.

> Presented by Babu Ananta Kumāra Sena, Sub-Registrar, Sābhār, in 1915.

The images of Visau, scattered throughout the country, some worshipped and some lying in neglect, are too numerous to be exhaustively catalogued. A few only of those which are known to the writer and which have specially distinctive features are noticed below.

- [1. A Silver image of Visnu discovered in 1909 from a ditch by the District Board road, a little to the south of the Deul at Churain, Now in the Indian Museum, Calcutta. Exquisite workmanship.
- 2, Image of Visnu in black stone, worshipped at Vidyākūt, but discovered at Bāghāurā close by, in the Brāhmaņbāriā Sub-Division of the Tippera district. pedestal is inscribed with four lines of an inscription which shows that the image was installed in the 3rd year of King Mahipala in the country of Samatata by a merchant Lokadatta, son of Vasudatta, an inhabitant of the village of Bilakinda, which may be identified with the village of Bilkenduāi close by. Vide J. A. S. B., January, 1915.

The following is the text of the inscription :-

- ৎ সম্বত্ত মাঘদিনে ২৭ শ্রীমহীপালম্বেরাজ্যে 5.1
- २। कीर्लिवियः नातास्थ**े [†] तकाशा ममका**हे विनकीक-
- । कोशभवनरिकानम् विभक्ताकम्छम् वस्त्रम् अस्त्रः
- স্থ মাতাপিত্রোরাগ্মনক পুণাযশো অভিবৃদ্ধরে। 8 1

TRANSLATION.

The year 3, the 27th day of Māgha. In Samatata, in the kingdom of the illustrious Mahīpāla Deva, this meritorious work, namely (the image of) the Lord Nārāyaṇa is of the merchant Lokadatta, a great devotee of Viṣṇu, son of Vasudatta, belonging to (the village of) Vilakinda, for the furtherance of the spiritual merit of himself and parents.

- 3. Image of Visnu in black stone, about 4'6" in height. Found at Keoär, P. S. Munsiganj, Dt. Dacca. Fixed to the wall of the Matha in the village. The pedestal is inscribed with the following inscription in Bengali script of the 12th century A. D.
 - ১। অরমানুষ্মেরেন স্যোগাঙ্গভাবা বিভঃ [।]
 - २। वाकारकन कुर्ভाविक्यूविक्षुत्रारणाकाकामामा [॥]
 - ৩। ব্যেক্সীতটকীয়েন শাণ্ডিলাকুলজন্মনা [।] পিতাম-
 - ৪। হস্ত পৌত্রেণ প্রণস্তা শৌরিশর্মণঃ।

TRANSLATION.

Desirous of a residence in the heaven of Viṣṇu, this (image of the) Lord Viṣṇu was consecrated by Vaṅgoka, of the race of Śāṇḍilya, hailing from (the village of) Tata in Varendrī, grandson of Pitāmaha, great-grandson of Sauri-Śarmman and offspring of the body of Sayoga and (begotten on) Anuyamī (i. e. Yamunā).

4. An image of Visnu in black stone found somewhere in Vikrampur and now preserved at Svāmībāg,—Dacca. Krttimukha. The pedestal contains two lines of inscription in Bengali script of the 9th—10th century A. D. The letters are plain enough, but the apparent reading gives no meaning whatever. It is possible that the inscription is in a dialect spoken in Eastern India in the 9th—10th century A. D.

- 5. An image of Vișnu in black stone of the Govinda variety, procured somewhere from Vikrampur and now preserved inside the western temple at Svāmībāg, Dacca. The name Govinda is inscribed in the characters of the 11-12th century A. D. on the pedestal of the image.
- 6. A very beautiful image of Vișpu in black stone worshipped at Sialdi in Vikrampur, Dt. Dacca. A work of art of very great merit.
- 7. The famous wooden image of Visnu worshipped at Dhāmrāi, Dt. Dacca, under the name of Yaso-Mādhava. It has a series of legends, connecting it with Yaso-pala referred to above, - 3 A. (1) a. Unfortunately, the image is painted with a thick layer of paint, hiding all traces of antiquity. Large crowds of pilgrims visit the temple of Yaso-Mādhava during the car festival, in the month of July, every year.
- 8. Another beautiful image of Visnu in black stone worshipped in a small temple at Dhāmrāi, Dt. Dacca.
- 9 A unique image of Visnu in greyish black stone, about 6'-4" in height, worshipped at Laksmankāti, P. S. Gaurnadi, Dt. Backerganj, in the house of Babu Guruprasanna Ghosa. It was discovered in a big tank at Atak, immediately south of Laksmankati in March, 1889 (Chaitra, 1295 B. S.). There are vestiges of the ruins of a temple by the side of the tank.

The image is in a perfect state of preservation. Garuda, the vehicle of Visnu, kneels on one leg with folded hands on a lotus pedestal. Visnu sits on his outstretched wings with right leg pendant. The god has the Chakra in the normal right hand, which he holds not by a handle as in the images ordinarily met with, but by the rim. The Chakra-purusa is depicted in miniature in the centre of the Discus, as if turning round and round. The normal left hand holds within its palm the miniature representation of a female with a mace

in her right hand, -evidently Gadā-devi. The attributes of the remaining two hands are also unique. The right hand holds the stalk of a lotus on which sits the goddess Kamala with crossed legs, granting boons with her open right hand and holding a lotus in her left. Two elephants stand on two lotuses on her either side and pour water over her head from pitchers held by their trunks. The left hand of the god similarly holds the stalk of a lotus on which sits the goddess SarasvatI playing on her Viņā. The Viņā, in the hands of the image of Sarasvatī accompanying Viṣṇu in the images ordinarily met with, has a straight shape. But here the Vina is a boat-shaped instrument, exactly like that held by Samudra-Gupta, as depicted on his coins of the Lyrist type. On the crown of the god is depicted a four-armed male figure sitting with crossed legs. The two normal hands are placed on the lap in the Dhyana-mudra, one over the other. The other two hands hold indistinct objects. Two Vidyadharas appear on either side of the crown of the god. The Srivatsa and Kaustubha are not prominent, as they invariably are in ordinary images. In fact, these jewels can hardly be distinguished on the present image. Two devotees, one male and the other female, are depicted on either side of the pedestal. The stone is not as highly polished as images in black stone ordinarily are.

The image appears to be a very old piece of sculpture. The simplicity of the design, the extraordinary character of the attributes, the total absence of ornamentation, the unconventional method of depicting the Discus and the lotus pedestal, the antique shape of the Vinā on Sarasvati's hands, the absence of the usual polish,—all tend to the same conclusion, viz: that it is a very old piece of sculpture, perhaps older than any described in this book. It may safely be ascribed to the pre-Pāla period. In simplicity of design, it is strongly reminiscent of Gupta sculptures.

10. A beautiful image of Viṣṇu in black stone, about 65" in height, in the compound of the Dacca Collectorate. It was collected by the late Vaikuntha Nātha Sena of Sonārang about 35 years ago from some place in Vikrampur. The delicate, yet vigorous modelling of the faces of the principal figures is reminiscent of Javanese sculptures.]

3. A. (i) b. LAKSMI-NARAYANA.

In this class of Vişnu images, the goddess Lakşmi is represented sitting on the left thigh of Viṣnu. These images bear a strong resemblance to the images of Umā-Maheśvara, described in a subsequent chapter,—3. A. (ii) e. Lakṣmi-Nārāyana images are extremely rare. As far as is known, the image described below is the only one discovered in Bengal.

[1. Image of Laksmi-Nārāyaṇa in black stone, about 20" in height, worshipped at the house of the Bhaumikas of Bāstā, about four miles south-west of the town of Dacca. It was discovered some 30 years ago in a village close by.

The god Nārāyana is seated on a lotus with the right leg pendant. He has four hands holding, clockwise, Sankha, Padma, Gadā and Chakra. The normal left hand which holds the Chakra, also encircles the body of Lakṣmī.

The goddess Lakşmi is sitting on the left thigh of Viṣṇu. Her right hand is placed round the neck of her lord. With the left hand, she holds a lotus by its stalk. Her right leg is folded over the thigh of Viṣṇu. The left leg is pendant. The kneeling Garuda is depicted below as if supporting the lotus seat on which the pair is sitting. Garuda has four hands. The normal two are folded in the usual añjali pose. The other two support the pendant legs of the god and goddess.]

3. A. (i) c. VISNUPATTAS.

These are square slabs of stone or metal, with the image of Viṣṇu on one side and his ten incarnations on the other. As a special class of votive relic, they have been much discussed.*

No specific name for these slabs is forthcoming; but I think they can be correctly designated as Visnupattas on the analogy of the well-known Aryyapattas of the Jainas, of a similar nature. They are without doubt specimens of very inferior sculpture, the work of novices, and, in all probability, were kept in large numbers in Visnu temples to be sold to poorer devotees or pilgrims at cheap rates. They would carry one home as a memento of their visit to the temple and hang it on the mat-wall of their dwellings, as a sacred object to receive occasional homely worship. The custom is still to be found in a living form at Dhamrai in the Dacca District, where hundreds of clay representations of the famous Yaso-Madhava image worshipped there, are annually sold to pilgrims. The discovery of a similar slab of copper, as described in the Journal of the Vangiya Sahitya Parisat, vol xxi, P. 199, shows that Vișnupațțas were also wrought in metal.

3. A. (i) e A square slab of black stone, $6'' \times 6'' \times \frac{1}{5}''$, carved in low relief on both sides with figures. The obverse is divided

The following bibliography will be useful to other workers. I. Dr. Buhler in Epigraphia Indica, vol. 11, P. 311. 2. Pravasi vol. VII, No. 7. —"Collection of Archaeclogical relics in North Bengal",—by Babu A. K. Maitreya, B. L., C. I. E. 3. Pravasi, vol. xiv, No. 5. —"The stone slabs with the ten praisant one" by Babu N. K. Bhattasali, M. A. 4. Journal of the Vargiya Sahitya Parisat, vol. xxi. P. 14t. Babu R. D. Banerjee, M. A. on "The Aryya-patia of Kausamvi. 5. Ditto, page 199. "An engraved copper slab",—by Babus P. Sehanabisa and R. D. Banerjee M. A.

into nine compartments. The arrangement of the figures in the compartments is shown below :-

| Flying Vidyādhara with a sword in the right hand and a cup in the left. | Image of SrI sitt- ing with right leg pendant; two ele- phants are pouring water over her from either side. | Lost. |
|--|--|--|
| Image of Laksmi, a fly-whisk in the right hand and a lotus in the left, standing under a trefoil arch surmounted by a Sikhara. | Image of Vişnu, sitting with right leg pendant, under a trefoil arch supported on two pillars and surmounted by a Sikhura representing a temple. Attributes, as usual. | Sarasvatī playing on a Vīṇā under a trefoil arch with Sikhara. |
| A dancing or kneel- ing figure. | Image of kneeling Garuda with two Naga girls on his two sides, who are praying with folded hands. | Lost. |

The reverse contains a thick circle with a lotus in low relief within it. On each petal is an incarnation of Visnu in the following order:—(i) Fish (Matsya) (ii) Tortoise (Kūrma) (iii) Boar (Varāha) (iv) Man-lion (Nrsimha) (v) Dwarf-(Vāmana) (vi) Rāma (vii) Parašu-Rāma (viii) Bala-Rāma (ix) Buddha (x) Kalki (on horse-back).

The slab is broken into two halves and the two left corners are lost.

Found at the Deul at Khilpada, P. S. Tangibadi, Dt. Dacca, and presented by the writer.

 $\frac{3. A.(1) c.}{3}$ A square slab of black stone $5\frac{1}{3}$ $\times 5\frac{1}{3}$ $\times \frac{3}{5}$, like the above. The obverse is divided into 25 compartments, as represented below:—

| A Vidyā- dhara. | | A curious bust of a female (?) figure in a boat. Rāhu? | A Vidyā- dhara. |
|--------------------------|---------|--|--------------------------|
| | | Goddess SrI | |
| A female attendant, | Lakşmı. | Visnu, sitting cross- legged on a lotus seat. Attributes, as usual. | A female attendant. |
| | | Garuda with the two female Nāgas. | |
| A flower of four petals. | | A dancing female figure. | A flower of four petals. |

The other compartments are filled with unrecognisable deities. The reverse contains, as before, a ten-petalled lotus in relief with an incarnation of Visau on each of the petals. The same incarnations and the same serial order.

Found somewhere in Vikrampur and presented by the writer.

 $\frac{3. A. (i) e}{3}$ A square slab of mud-coloured stone, $5\frac{1}{2}$ × $5\frac{1}{2}$ × $\frac{1}{2}$ × $\frac{1}{2}$ like the above. Obverse,—nine compartments. Viṣṇu sitting

cross d-legged. Reverse,—as usual, but Paraśu-Rāma is omitted and is place is taken by the Trivikrama form of the Dwarf ince nation with the left leg raised to the sky. From the Raghurāmpur excavation.

3. A. (1) o A square slab of black stone like the above, 41"×41"×1". On the obverse, seven compartments as shown below.

| Flower. | S _r ī. | Flower (lost), |
|--|--|------------------------------|
| Goddess, under a beautiful long sikhara of a temple. | Vișnu, sitting with one leg pendant. Garuda. | Goddess, upper half gone. |

Reverse,-the ten-petalled lotus with the incarnations represented in the following order.

1. Fish. 2. Tortoise 3. Boar 4. Man-lion 5. Dwarf. 6. Dwarf, with one leg raised to sky. 7. Paraśu-Rama. The weapon in hand is not like an axe but like a club.

8. Rāma. 9. Buddha. 10. Kalki. Bala-Rāma is omitted.

The slab has lost the right upper corner.

From the Raghurampur excavation.

3. A. (1) o The lower left corner of a slab, similar to the previous four. Evidently the slab was divided on the obverse into 9 compartments like No. 1 above. Only the lower left corner of the slab, with the compartment immediately above it, has been preserved. The lower compartment contains the figure of a Vidyadhara. The upper compartment contains the lower half of a goddess standing on a tortoise. This is evidently a representation of the goddess Prthivi, who sometimes accompanies Visnu and who is one of his wives. It would thus appear that the goddess standing to the right of Visnu on the obverse of the slab described above, is also a representation of Prthivi,—the goddess standing to the left being Laksmi.

The reverse contains only two incarnations,—the dancing figure of Rāma with an arrow; and half of a second figure with the axe, looking like a club,—Paraśu-Rāma.

From the Raghurampur excavation.

8. A. (i) o A fragment of a Visnu-patta. On the obverse, a Krttimukha is the only figure that remains. Fragments of Parasu-Rāma and Bala-Rāma on the reverse can be recognised.

From the Raghurampur excavation.

3. A (i) d. INCARNATIONS OF VISNU.

The idea of the personification of Divinity is to be met with in almost all religious systems of the world. It is a very common and familiar idea in India. Almost all Indian religious reformers are held to be incarnations of one divinity or another. Chaitanya, the great apostle of Vaisnavism in Bengal, who flourished during the reign of Husain Shah, about four centuries ago, is by this time an established incarnation of Visnu, and was recognised as such, by a section of his followers, even during his life time. The great teacher Rāma-Kṛṣṇa Paramahamsa, whose demise took place only 37 years ago, is beginning to be worshipped as an incarnation of God. Sankarāchāryya is regarded as an incarnation of Siva.

Though all gods may have their incarnations on earth, those of Vișuu are by far the most popular and well-known. The rôle of the Preserver of the Universe, which is

Viṣṇu's special function, necessitated frequent manifestation on earth in human or superhuman forms. Viṣṇu is a particularly active deity even in the Rg-Veda. His supremacy over other gods began to be pronounced in the Brāhmaṇas and the Purāṇas, and a time came when the prominent heroes of legends and religious and political movements, were all identified as incarnations of Viṣṇu.

Suppression of evil and promotion of good have always been the purpose of the incarnations. This is very well-expressed in the famous lines of the $G\bar{\imath}t\bar{a}:$ —

यहां यहां वि शर्माण श्रानिर्खयि खातछ।

खड़ाश्रामभश्मीण जहांचानः रुकामादः॥

পরিত্রাণার সাধূনাং বিনাশার চ ছত্তভান্।

शर्म-সংস্থাপনার্থার সম্ভবামি যুগে যুগে॥

Oh scion of Bharata! whenever piety declines and sin prevails, I then take unto myself a form. To succour the pious, to suppress evil-doers and to establish righteousness, I incarnate myself from age to age.

Some of the incarnations, as has already been said, are the heroes of legends and some are historical personages. The source of four out of the five legendary incarnations can be traced back to the Vedas and the Vaidic literature.

Ten is the most commonly accepted number of the incarnations, but the list was smaller originally. In some enumerations, only six incarnations are mentioned, while seven is the number fixed upon, in other passages. The list was sometimes extended to 22 or 23, including many famous sages, as well as Reabha, the first Tirthankara of the Jainas, and Buddha the founder of Buddhism.

Even when ten became the accepted number of the incarnations, the personalities varied in actual enumeration.

The following couplet is found in the southern recension of the Mahābhārata*:—

মংস্তঃ কৃর্ণো বরাহশ্চ নরসিংহোহধ বামন:। রামো রামশ্চ রামশ্চ বৃদ্ধঃ কন্দীভি তে দশ ॥

The ten incarnations are the Fish, the Tortoise, the Boar, the Man-lion, the Dwarf, (Parasu) Rāma, (Dāsarathi) Rāma, (Bala) Rāma, Buddha and Kalki.

This is the list followed in Bengal with slight variations here and there, and it is an oft-quoted Sloka in the mouth of Bengal Pandits. Jayadeva, (circa 1170 A. D.) in his Gita-govinda, in the famous hymn to the Ten Incarnations, follows the same list.

In describing images of Viṣṇu, reference has been made to the fact that many of the images contain representations of the Ten Incarnations. The Viṣṇupattas described in the preceding section also contain the Ten Incarnations. A study of the following comparative table overleaf, prepared from these sources, will throw an interesting light on the variations and order of the incarnations, actually observed in Bengal during the 10th—12th century A. D.

It is difficult to explain why, in some of the representations, a palpable chronological error is committed by placing Parasu-Rāma after Rāma. If the artists were ignorant of such a universally known chronology, it is to be wondered why their more learned neighbours and customers did not put them right. The only two images that represent the incarnations in the correct chronological order, it may be noted, are presentations by the same donor and presumably hail from the same locality. Possibly, when once made, the chronological mistake pointed out above, became sanctified by long usage.

^{*} Hopkins'-"Epic Mythology." P 217.

| Source | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|------------------|----------|--------|--------|---------|--------|---------------------------------------|-----------------|---------------|--------|-------|
| Gitagovinda | Matsya | Kurmma | Varaha | Nrsimha | Vamana | Parasu- Rama | Rama | Bala- Rama | Buddha | Kalki |
| Visnu No. 1 | 1) | 29 | 79 | 29 | 22 | Rama | Parasu- Rama | | 29 | 39 |
| , No. 3 | 11 | 72 | 19 | 37 | 24 | 39 | 29 | 12 | 1 | 19 |
| " No. 5 | n | " | 19 | 17 | "INT | Parasu- Rama | Rama | 99 | le le | 37 |
| , No. 6 | 95 | 21 | 79 | 19 | 1) | Rama | Parasu- Rama | 31 | 21 | 11 |
| " No. 11 | , (lost) | 11 | 17 | 19 | 39 | Parasu- Rama | Rama | • | 19 | 99 |
| Visnupatta No. 1 | 37 | 99 | 12 | 23 | 21 | Rama | Parasu- Rama | >> | 19 | 53 |
| " No. 3 | - 4 | 59 | 39 | 12 | 27 | 22 | - | 77 | n | 33 |
| " No. 3 | n | 17 | 22 | 39 | | Trivikrama with left leg raised | Rama | 23 | 27 | 57 |
| n No. 4, | 99 | н | 79 | 39 | ** | n | Parasu- Rama | Rama | 27 | 29 |

The two Visnupattas (Nos. 1 and 2), procured from the Deul at Khilpādā, repeat the chronological mistake. Visnupattas Nos. 3 and 4, however, are different. In both of them Vāmana (Dwarf) is followed by his active manifestation Trivikrama, with the left leg raised to the sky. This duplication necessitated omission, and No. 3 deletes Parasu-Rāma and No. 4, Bala-Rāma. It is a note-worthy fact that Kṛṣṇa, whose cult is so prevalent in Bengal and whose amours Jayadeva sang in such melodious strains, is nowhere accepted as an incarnation. In his GIta-Govinda, Jayadeva appears to make out the ten incarnations to be so many manifestations of Kṛṣṇa, perhaps following the dictum that Krsna is not an incarnation, but God Himself. It should also be mentioned that the rival theory which makes Kṛṣṇa an amśāvatāra, only a partial incarnation, is no less strong and is supported by such manifestly Vaisnava Purāņas as the Visnu and Bhāgavata Purāņas, There is epigraphic support of this theory in the Belāva plate of Bhoja-Varmmah, (circa 1090 A. D.), šloka 4. (J. A. S. B. 1914. P. 127) E. I. XII. P. 39):-

সোপীত গোপীশতকেলিকারঃ
কৃষ্ণো মহাভারতসূত্রধারঃ।
আ [i] ছাঃ পুমানংশকৃতাবভারঃ
প্রায়ুর্ব ভূবোদ্ধ ডভূমিভারঃ॥

^{*} Both Messrs. Basak and Banerjee read with in place of with: but the writer read it as with when he, for the first time, published a reading of the Belava plate in Diuca Review, July, 1912. The writer still thinks that with is the correct reading and that with cannot be supported. The reference evidently is to Chapter IV, Book XI, of the Bhagavata-Purana, stokas 3 and 22:—

[&]quot;When the Primeval Lord Narayana made this universe with the elements created by himself and entered it with a part of His Own energy. He became known as the Purusa." 3.

[&]quot;The Lord unborn, born in the family of the Yadus to relieve the pressure (of evil) on the world, will perform deeds difficult of accomplishment even by the gods." 22.

Krsna, who sported here with hundreds of milkmaids, who was the chief actor of the Mahabharata, the First Being. incarnated in part, who made the world lighter,-he too flourished (in this family).

When we find such an open declaration of the partial nature of the Krsna incarnation, in a copper-plate grant of a staunch Vaisnava royal family of that part of Bengal, with the sculptural traditions of which we are concerned, we may stop to think whether this might not have been the cause of the deletion of Krsna from the list of incarnations.

Many of the incarnations, it may be noted, figure as the revealer, or chief hero of a Purana, Thus Matsva. Kūrmma, Varāha, Vāmana, each has one principal Purāņa attached to his name. The Ramayana may be taken as the Purana of Rama, while the Mahabharate is a Purana of Krsna, whose history is dealt with in the Bhagavata and other Purānas also. Nṛṣimha, Kalki and Bhārgava (Parašu-Rāma) each has an Upa-Purāņa (minor Purāṇa) assigned to him.

Below is given in brief the legends connected with each of the incarnations.

Matsyavatara. The Fish Incarnation.

"In the waters of the Ocean at the time of Detuge, Oh Kesava, incarnated as Fish, Thou easily heldest the Vedas as if in the character of a boat. Victory to Thee, Oh Hari, Lord of the World." Javudeva.

The story of the Fish Incarnation first appears in the Satapatha Brāhmana, Kānda I, Chap. VIII.

One morning Manu, the great progenitor of mankind, was washing his hands when he felt a tiny fish between them. The Fish implored protection of Manu, who began to rear it. It rapidly grew, however, to be a horned animal of immense size and had to be thrown into the ocean. The Fish predicted the Deluge and warned Manu to take shelter in a boat, when it would actually arrive. The boat was to be tied to the horn of the Fish and thus towed to a safe haven in the Northern Mountain. The Fish thus saved Manu from the Deluge. The Purāṇas make Manu get into the boat with the Vedas and with representative creatures and seeds. This is the significance of Jayadeva's reference to the rescue of the Vedas by the Fish. The story is to be found in the Matsya, Bhāgavata and Agni Purāṇas and also in the Mahābhārata. But in the last, the Fish is an incarnation of Brahmā Prajāpati.*

Kurmmāvatāra. The Tortoise Incarnation.

"On Thy vaster back glorified by the corn produced through holding the mountain,† rests (this vast) earth, Oh Keśava, incarnated as Tortoise. Victory to Thee, Oh Hari, Lord of the World." Jayadeva.

Here again, the root of the legend of the Tortoise Incarnation is to be found in the Satapatha Brāhmana. (VII. 4, 3, 5.)

"Having assumed the form of a Tortoise, Prajāpati created offspring. That which he created, he made (akarot); hence the word Kūrmma. Kasyapa means tortoise. Hence men say, all creatures are descendants of Kasyapa. This Tortoise is the same as Āditya."

Muir's Sanskrit Texts. Pt. IV. P. 23.

^{*}J. R. A. S. 1895. P. 167. Mythological Studies in the Rg-Veda, by Prof. Macdonell.

[†] Dharani-Dharana in the original. It has been explained by the commentator, Pujari Gosvami, as 'holding the earth'. But that does not bring in the chief achievement of Visnu in his Tortoise form. Moreover, the expression becomes tautologic.

Though the Tortoise here is Prajāpati, after the declaration that it is the same as Aditya its identification with Vişnu in the Purānas was easy.

Visnu in his Tortoise form held on his back the mountain Mandara which was used by the Devas and Asuras as a churning rod for churning the ocean with, to get ambrosia.* The story is found in the Kūrmma Purāna, Chap. I, and also in the Mahābhārata and the Bhāgavata-Purāna.

Jayadeva's reference to the tortoise supporting the earth perhaps refers to the popular belief that the earth rests on the back of a tortoise.

Varahavatara. The Boar Incarnation.

"The Earth rests on the point of Thy tusk, Oh Kešava, incarnated as Boar, like the blemish on the digit of the moon. Victory to thee, Oh Hari, Lord of the World."

Jayadeva.

In this incarnation, Vişnu rescued the earth which had disappeared under the water, and established it above water level. The subsidence is ascribed to different causes in different passages. (i) To the weight of the excess of population. (ii) To the weight of sin of the sinful. (iii) To the Deluge. (iv) To Viṣṇu's unbearable splendour.†

The Linga Purāņa ascribes the raising of the earth to Prajāpati, who is declared to be the same as Nārāyaṇa. In Vaidic literature, it is Prajāpati who raised the earth in the form of a Boar, whom the Satapatha Brāhmaṇa calls Emūṣa.‡ (XIV. 1. 2,11.)

^{*} To recover various objects lost in the Deluge'—says Prof. Macdonell. (Vedic Mythology. P 41). But I cannot find any authority for the statement.

⁺ Hopkins: Epic Mythology. P. 210.

[‡] J. R. A. S. 1895. P. 178 f.

Nysimhavatara. The Man-lion Incarnation.

"On Thy lotus-like hand, Oh Kesava, incarnated as Man-lion, are the wonderfully pointed nails with which Thou torest to pieces the body of Hiranya-kasipu like a bee. Victory to Thee, Oh Hari, Lord of the World."

Jayadeva.

Hiranyakasipu, a demon and a hater of gods, particularly of Viṣṇu, had a son Prahlāda by name, who was as great a devotee of Viṣṇu as his father was an enemy. Hiranyakasipu made every attempt to wean Prahlāda from the worship of Viṣṇu and subjected him to various tortures, but all to no purpose. One day Hiranyakasipu asked Prahlāda where his Viṣṇu might be, and the latter answered that He was everywhere; pointing to a stone pillar at hand, he said that his Viṣṇu resided even in that pillar. Hiranyakasipu, in his wrath, ran to the pillar and kicked it, whereupon Viṣṇu emerged from the pillar as the Nṛṣimha and tore Hiranyakasipu to pieces.

In some versions, Hiranyakasipu is killed by Nṛsimha in open fight. Bhāgavata Purāṇa (Book 7. Ch. 8) makes Hiraṇyakasipu strike the pillar with his fist and not kick it. In Bengal sculptures, Hiraṇyakasipu is generally represented as kicking the pillar. Mr. Gopināth Rāo alludes to Hiraṇyakasipu's kicking the pillar, (Hindu Iconography. Vol. I. Pt. I. P. 148) and refers to the version as that of the Pādma Purāṇa But I am unable to trace the passage in question in the Vangavāsi edition of the work. Siva Purāṇa makes Hiraṇyakasipu strike the pillar with his sword. (Siva Purāṇa, Pt. I, Chapter 61).

The Man-lion Incarnation is mentioned in the Taittiriya Āranyaka, 10, 1, 7. (Hopkins: Epic Mythology. P. 211).

Vāmanāvatāra. The Dwarf Incarnation.

"By Thy prowess, Oh Kesava, incarnated as the Dwarf, Thou deluded Bali taking the shape of a strange dwarf, the water proceeding from whose toe-nails sanctifies the whole world. Victory to thee, Oh Hari, Lord of the World."

Jayadeva.

In this incarnation, Vispu was born as a dwarf to chastise the demon Bali, the great-grandson of Hiranyakasipu, who had grown troublesome. Viṣṇu, taking the shape of a dwarf (Vāmana), went to Bali and begged of him only three strides of earth, which Bali readily granted. Thereupon, Visnu appeared as Trivikrama with three legs. He covered the whole earth and sky with two of his feet and pushed down Bali to the nether regions with the remaining one. In sculptures, only two legs are generally shown, -- the right leg, on which the god stands and the left leg, which is thrown up to the sky. Visnu's three strides are famous in the Rg-Veda and Vaidic literature, and the development of the mythology regarding the Dwarf Incarnation of Visnu can be very clearly traced down from the Vaidic sources.* The story is found in the majority of the Puranas and is essentially the same as given above.

Parasu-Rama.

"Thou flooded the earth, Oh Kesava, incarnated as the lord of the Bhrgus, with the water, viz: the blood of the Kṣatriyas, and thus made it cool by the washing off of sin. Victory to Thee, Oh Hari, Lord of the World."

Jayadeva.

[•] Vide Muir: Original Sanskrit Texts, Vol IV, p. 54 f.; J. R. A. S., 1895, p. 168 f.

Parasu-Rāma is the first historical personage to be honoured as an avatāra in this list of ten. He was a Brahmin, born in the Bhṛgu clan. His father's name was Jamadagni, and his mother was Renukā, the daughter of a King. He is said to have exterminated the Kṣatriyas twenty-one times, as they had grown very arrogant and were committing all manner of excesses. His special symbol is the battle-axe.

The next incarnation Rama, born as the son of Daśaratha, King of Ayodhyā, is famous from Vālmīki's great epic, the Rāmāyaņa. Rāma killed the Rākṣasa Rāvaṇa, King of Lankā.

Bala-Rama, the elder brother of Kṛṣṇa,is the eighth avatāra. He appears to have little claim to divinity. Nothing appears to be recorded to his credit except some eccentric and drunken feats. His special symbol is the plough with which he appears to have opened a canal from the Jumna river.

The ninth incarnation, Buddha, is a remarkable example of the capacity for assimilation, characteristic of the Brahmanical revival during the period of the Gupta supremacy.

Kalki, the tenth incarnation, has not yet manifested himself on earth. In this incarnation Visnu will be born as the son of a Brahmin and will exterminate the infidels.

Of the ten incarnations, Varāha, Nṛṣimha and Vāmana are the three whose sculptures are the most numerous. Below will be found described two unique images of Matsya and Paraśu-Rāma also. The remaining avatāras, are very seldom sculpturally represented in Bengal. Images of Buddha are, of course, fairly numerous, but these can hardly be regarded as representations of an avatāra of Viṣṇu.

3.A.(a) d Image of the Boar Incarnation in black stone, 3'9"×2'3". Indian images are generally represented in passive form, and wanting in 'action'. But that the artists could

summon up 'action' when necessary, is evident from the images of the Boar and the Man-lion incarnations of Viṣṇu, as well as from the images of some active forms of Siva and Sakti.

The Primeval Boar is represented in this image as a powerful man with the face of a boar, with four hands, and striding to the left. Clock-wise, he has the Discus, Club, Lotus and Conch-shell in his four hands. The upper left hand, which was upraised and bent at the elbow, is lost, with the figure of the Earth which rested upon it. The upper-right hand is also damaged. The whole of the upper portion of the slab is lost. Laksmi is represented standing to the right of the god, while Sarasvatī stands to the left. The Naga Sesa is represented holding to the right foot of the god, while his wife clings to the left foot. Garuda, the vehicle of Visnu, is shown as kneeling beneath the lotus seat of the god. To the right of Garuda, within circles formed by ornamental foliage, the figure of a bearded man with a wreath in his hands represents the donor of the image. The god Ganesa, with his elephant's trunk, is represented in the next circle. In the two circles to the left of Garuda, there are representations of a dwarfish Gapa and of a female figure with offerings in her hands,-perhaps the donor's wife.

Discovered at Dālālpādā, Rāmpāl, Dt. Dacca, and presented by Rai Ramesa Chandra Guha Bahadur.

 $\frac{3. A. (i) d.}{2}$ Image of the Man-lion incarnation of Viṣṇu in black stone, $24^{\circ} \times 1^{\circ}2^{\circ}$.

The Matsya-Purāņa gives the following directions for the construction of an image of Nṛṣimha. (Matsya-Purāṇa, Ch. 260). "Narasimha is to be made eight-armed, terrible, with a lion's head, his lips and eyes agape like an angry lion and his mane standing on end. He is to be shown as tearing open the antrails of the demon Hiranyakasipu, who should be

frowning horribly and vomitting blood. Some tired demons should be represented fighting with him, and he should be worshipped by the gods."

The present image has only four hands, but otherwise it agrees in the main with the above directions. With two hands he is rending open the entrails of Hiranyakasipu. The other two are in the Abhaya and the Tarjjani Mudrā.

The scene of Hiranyakasipu expostulating with Prahlada is depicted to the left, and the emergence of, the Man-lion from the pillar kicked by Hiranyakasipu is shown on the right. There is a crowned figure prostrate under the left foot of the enraged Man-lion and a female figure kneeling beside his right leg. I cannot identify them. Flames are rising from the head of the Man-lion. There is a Krttimukha at the top.

Obtained from the house of a carpenter at Nagarkasvä, P. S. Munsiganj, Dt. Dacca, who procured it from the ruins of Rāmpāl, Dt. Dacca.

 $\frac{3. A. (i) d}{3}$ Image of Vāmana, the 5th incarnation of Viṣṇu, in black stone, 3×1^{6} .

The god is represented with four hands, which clock-wise hold the Discus, Club, Lotus and Conch-shell. Only two of his legs are represented. The left is raised towards the sky. Over this leg is represented the four-armed figure of the god Brahmā. The scene of Bali's gift is depicted below. Discovered at Jorādeul, P. S. Munsiganj, Dt. Dacca, and presented by Mr. H. E. Stapleton, I. E. S.

[1. Image of the Fish Incarnation of Visuu in black stone, about 3' high. It was discovered somewhere near Vajrayogini, P. S. Munsiganj, Dt. Dacca, and is now fastened to the wall of the temple of Kali erected in the market-place of the village by Rai Rameśa Chandra Guha

Bahadur. Images of the Fish Incarnation are extremely rare. Viṣṇu is represented here as half fish, half man, with four hands, holding clock-wise the Padma, Chakra, Gadā and Sankha. Lakṣmī, with a fruit in her right hand and a lotus in her left, stands to the right of the god. Sarasvatī stands on his left, playing on her Viṇā. Krttimukha at the top. A very fine piece of sculpture.

- 2. A finely preserved image of the Boar Incarnation of Viṣṇu in black stone, about 3' high, obtained from the Deul at Rāṇihāti and now preserved close by, a mile to the east, in the house of Babu Indra Chandra Dāsa-Gupta at Āuṭṣāhī, P. S. Taṅgihād, Dt. Dacca. The figure of a small boar digging up the Earth with his tusks is depicted below, between the striding legs of the god.
- 3. Image of the Boar Incarnation of Vişnu in black stone, 36", discovered at Jorādeul and now fastened to Ramesa Babu's Kālī temple at Vajrayoginī.
- 4. A beautiful image of the Boar Incarnation in black stone, about 2'8"; worshipped at the Vaiṣṇava monastery, called the Ākrā of Kānāilāl, at Kātlāpur, a mile to the south of Sābhār, Dt. Dacca. The deity holds clockwise Gadā, Chakra, Padma and Sankha in his four hands. On the ground level, between the striding legs of the deity, a tiny boar is represented digging up the Earth. The figure of the earthgoddess, kneeling and praying with folded hands, is represented on the upper left elbow of the deity. Two Nāgas with human heads are represented intertwined beneath the feet of the god, their heads emerging on either side. The one on the right holds the stem of a lotus, which rises up and ends in a magnificent flower over the head of the god.
- 5. Image of Nṛsimha, discovered at Mahākālī, and now fastened to the wall of Rameśa Babu's Kālī temple at Vajrayoginī.

- 6—8. These images of Nrsimha are preserved at the Vaisnava monastery at Abdullapur near Mirkadim, Dt. Dacca. All of them have six hands. They were obtained from different places in Vikrampur. The two natural hands tear open the abdomen of Hiranyakasipu; the two lower hands hold him fast by his legs and hair; the upper right hand is raised in the Abhaya pose and the upper left hand is in the Tarjjani Mudrā.
 - 9. Image of Nysimha in black stone, 3×18 , discovered from the small tank to the south-west of the market at Tangibādī, Dt. Dacca, and now worshipped there under a Banyan tree. It has six hands, like the preceding three, and the *Umbrella* is depicted at the top.
 - 10. Image of Vāmana, in black stone, 3' high. Krttimukha at the top. Well-preserved. In the Vaişnava monastery at Ābdullāpur.
 - 11. A splendid image of Vāmana in black stone, about 6' in height, fastened to the inner wall of the monastery at Ābdullāpur. It was procured from the ruins of Rāmpāl and is altogether a sumptuous piece of sculpture, lavishly ornate. The pedestal contains the letters namovā in the Bengali script of the 11—12th century A. D., perhaps the beginning of Namo vāmanāya, i. c. Salutation to Vāmana. Kritimukha.
 - 12. Image of Parasu-Rāma from the Rāṇihāti Deul preserved at the house of Indra Babu at Āutsāhī. It is a very plain image. The god stands in the *Tribhanga* pose and has, clock-wise, the Padma, Parasu (axe), Sankha and Chakra in his four hands. Garuda is depicted kneeling at the bottom.

3. A. (i) e. GARUDA.

Garuda, the vehicle of Visnu, is usually represented as a powerfully built man with two wings and having some

bird-like features in the face, such as an aquiline nose and round eyes. The story of Garuda is given in detail in the first book of the Mahābhārata.

He was the son of Kaśyapa (supra, p. 76) by Vinatā, daughter of Dakṣa. Vinatā had forfeited her liberty to Kadru, another wife of Kaśyapa and mother of the serpents, in a wager, and was serving as the slave of Kadru when Garuda was born. The serpents promised her freedom if Garuda could obtain ambrosia for them from heaven. In achieving this feat, Garuda had, on one occasion, to fly with a great load which gave him his name,—guru = heavy, uda = flying. When, after a severe fight with the gods, he was carrying away the ambrosia, he met Viṣṇu on the way, who was highly pleased with Garuda for his self-restraint in not tasting the ambrosia, now within his grasp. Mutual boons followed. Garuda received eternal life even without tasting ambrosia, and a place above Viṣṇu by being placed on standards; and Viṣṇu obtained him as his vehicle.

Garutmat and Suparna, the other two well-known names of Garuda, already appear in the Rg-Veda and the story of the capture of *umrta* or ambrosia by Garuda is also derived from Vaidic sources.*

In sculpture, Garuda is conventionally represented as kneeling on the right knee and with the hands folded in adoration. Erection of pillars in honour of Viṣṇu and placing on their top figures of Garuda, is a very old custom among the Vaiṣṇavas of India. The famous pillar of Heliodoros at Besnagar, (circa, 160 B. C.) is a pillar of this kind. The Meherauli iron piliar with an inscription of King Chandra (circa, 315 A. D.) is another famous standard sacred to Viṣṇu. These pillars were erected in front of temples of Viṣṇu and

^{*} Macdonell: Vedic Mythology. P. 39, 152

the figure of Garuda was placed on their top, facing the image of Viṣṇu inside the temple and looking at him in adoration.*

3. A. (1) • A WOODEN image of Garuda, 20" × 10", of very good workmanship. The folded hands are broken away and lost. Otherwise the image is very well-preserved, considering the fact that it was buried for several centuries under loam. The locks of Garuda are spread in the form of a halo behind his head, forming a sort of background for it. The face of Garuda has a cheerful expression.

From the Raghurampur excavation.

⁸ A. (i) • A very beautiful and double-sided image of Garuda in black stone, about 30" high. A remarkably vigorous piece of sculpture. The same history and the same donor as ^{3. A. (i) a} supra, p. 81.

[I. An image of Garuda in black stone, about 20" in height, preserved at the house of Babu Stala Chandra Bhattāchāryya at Pañchasār, P. S. Munsiganj, Dt. Dacca]

3. A. (ii). SAIVA IMAGES.

The descent of Siva from Vaidic Rudra has already been alluded to. Saivism flourished vigorously in Eastern India and became the cult of some ruling families. Sasanka, the contemporary of Harsavardhana, was a devout Saiva. In later times, the Senas adopted the cult, and the figure of the ten-armed

दक्ष्णावाद्य वक्षांत्रस्थः वृष्कः चक्रांत्रदा । तक्कः देक्ष्णदर ८४८६ अववादि नांत्रदक्षितः ॥

The superior devotes should present (image of) great lion to the temple of Devi (Sakti), bull to the temple of Sankara (Siva) and Garuda to the temple of Kesava (Visuu).

Mahanirvana Tantra, XIII, 32.

Sadāsiva was accepted as the royal seal. All the copper-plate grants of the Senas are sealed with the Sadāsiva seal. There are some excellent images of Sadāsiva in the Museum of the Vangīya Sāhitya Pariṣat of Calcutta and in that of the Varendra Research Society at Rajsahi.

A very considerable portion of the Tantric literature on Saivism may be said to be of East Indian growth. The Tantras created a complicated Saiva iconography, conceiving many different forms of Siva. The sculptors were not slow to follow up the conceptions with lithic representations. Images of almost all of the numerous forms of Siva, more numerous than that of any other god, are thus to be met with in Bengal. The few described below, though by no means an exhaustive catalogue of the forms of Siva, will serve to give an idea of the richness in variety of the Saiva images in Bengal.

3. A. (ii) a. NATARAJA.

Natarāja means the Supreme Dancer. Images of Natarāja Siva are extremely interesting productions of Indian art. Siva is represented in these images as dancing the *Tānḍava* dance. The way in which the grace and the rhythm of the dance are expressed in some of the images, is quite striking, and has won deserved admiration from connoisseurs.

Southern India is particularly rich in the images of the Dancing Siva. In Northern India, these images are scarcely met with. Many images of the Dancing Siva have, however, been discovered from the South-Eastern Districts of Bengal. How Bengal, especially the present Dacca and the Tippera District, came to share this peculiarity with Southern India, is an interesting problem of history. On the pedestal of an image of Natarāja Siva, the name of the god has been found inscribed as Narttesvara. It is interesting to note that in the suburbs

of ancient Rämpāl, several images of Natarāja Siva have been discovered and a village in the vicinity is still called Nātesvar. An image of Natarāja Siva is still worshipped in a village called Nātghar in the Tippera District.

In Matsya-purāņa, Chapter 259, we find detailed description of how images of Nataraja should be made. The text and the translation of the Vangavāsi edition, however, appear to be extremely confused. The following details may be gathered with some amount of precision. The god may have four, eight, ten or sixteen arms. When the god is represented with ten arms, the right hands should carry the Sword, Lance, Staff. Trident, and Vara and the left hands, the Shield, Skull-cup, Snake, Rosary and Khatvanga (a staff marked with a death's head). When the god is to have sixteen hands, the additional hands should have the following weapons in addition to the weapons of the ten-armed image, leaving out probably the Vara-Mudra and the Rosary :- Sankha, Chakra, Gada, Viṣṇu's Bow, Bell, Axe, Viṣṇu's arrow. All the gods and created beings should be represented as praying fervently around him and prostrating themselves before the august Manifestation. The skeleton Rsi Bhrngi, with other ghosts, should be dancing in unison.

Images of Natarāja Siva hitherto found in the Dacca and Tippera Districts may be divided into two classes. One class has ten arms with weapons corresponding to those that are given to the ten-armed god in the Matsya-purāṇa. The two normal arms express the rhythm of the dance.

Images of the other class have twelve arms, prominent among which are three pairs. The first pair plays on a $v\bar{v}n\bar{a}$ held across the breast. These are the two normal hands. The second pair holds the $N\bar{a}ga$ Sesa by its two ends like a canopy over the head. The third pair is folded in the $A\bar{n}jali$ pose over the $Jat\bar{a}$ crest of the god, as if clapping and

keeping time with the dance. The rest of the hands hold different Saiva weapons. Both the classes have the Bull beneath the feet of the god, dancing in unison in ecstatic joy.

This last feature distinguishes the North Indian images from those of Southern India, where the place of the Bull is usually taken by the Apasmāra Puruṣa, a demon. The majority of the South Indian images, it may also be noted, have only four arms. The Bull is seen lurking behind the god in a sixteen-armed image of Naṭarāja at the entrance of Cave No. 1 of Bādāmi (6th century A. D.) in the Bombay Presidency and the serpent lifted over the head is also to be seen in this image. But nowhere does the sculptor portray with such admirable skill the ecstasy of the Bull beneath the feet of the god, as in the images of the Dacca and Tippera Districts.

I have not been able to find a Dhyana for the B class of Nataraja images, i. e. those with the lyre.

The image belongs to A Class, as classified above. It is an admirable piece of sculpture. The Nāgaloka or the nether region is depicted at the bottom, where a number of Nāgas (half man, half serpent) as well as some Ganas are seen with folded hands, praying. Above this, on the right and the left sides, the two wives of Siva, viz:—Gangā and Gaurl are depicted, respectively on a dolphin and a lion. Between them, the Bull is shown dancing in ecstatic joy and looking wistfully up at the face of its Lord, who is deep in the joys of Tāndava on its back. All the principal gods can be recognised congregating above. The god has ten arms. The Sword, the Lance, the Staff or Club, and the Trident can be easily recognised in the four right hands of the god. In the left hands, the Shield and the Noose can be recognised. The other two hands are

broken. The two normal hands that beautifully depicted the rhythm of the dance, are also unfortunately damaged. The god has a serpent as his sacred thread. The human bust of this serpent is shown on the left shoulder of the god, keeping time with two hands.

The grace of the principal figure and the ecstacy of the bull make the piece a first rate work of Indian Art.

Found at Sankarbandha, close on the south of Rāmpāl, P. S. Munsiganj, Dt. Dacca. Presented by Babu Jagadīśa Kumāra Majumdār.

3 A. (iii) A. Image of Nataraja in black stone, 31"×17" In the previous image, the normal right hand is the Gajahasta, i. e. the hand spread gracefully across the body like an elephant's trunk. But in this image, the normal left hand is in the Gaja-hasta pose. It is an image of the 'A' class having ten arms. The weapons (Sword), Thunder-bolt, Trident, and Staff in the right hands, and Shield, Khatvanga, Snake and Skull in the left hands, can be recognised. The congregation of gods and other creatures is remarkable. Ganga and Gauri on the right and the left, the Nagas, Ganas and Kinnaras at the bottom are also present. The rhythm of the dance is wellexpressed by the balanced, yet undulating body and can be aptly likened to a powerful flame rising tremulously from the ground. The eestasy of the Bull is also remarkable. The whole of the upper portion, above the head of the god, is broken away and lost.

The find-place of the image is noteworthy. It was found in a small tank situated close on the south of the southern most of the Ballāla Bādī at Rāmpāl, Dt. Dacca. Ballāla Bādī marks the site of the palace of the Sena Kings of Bengal, It is a square area, 750'×750', surrounded by a most 200' broad. The Senas were renowned Saivas and Ballāla Sena's

Naihāţi plate (E. I. XIV P. 156) opens with an invocation of Siva in Sandhyā Tānḍava (the evening dance). It is probable that this image graced a temple erected in honour of Naṭarāja by one of the Sena Kings on the precincts of their palace.

Presented by Rai Ramesa Chandra Guha Bahadur.

image was originally a big one; but here only a portion measuring 2'×1'6" is preserved. The image belongs to B. class and had 12 arms. All the right arms are gone, except the one that forms the Añjali pose above the crest of the god with a left hand. All portions below the knee are gone. Two of the left hands have disappeared. Of the remaining hands, one goes up to form the Añjali pose with the only right hand that remains. Another holds the tail of the snake that formed a canopy over the head. The other two have the Skull and the Trident respectively. The stump of the hand that held one end of the Vīnā is also preserved. A figure of Kārttikeya is preserved in the left upper corner. A scratch across the breast shows where the lyre was. A garland of skulls encircles the Jaṭāmukuṭa.

The image was discovered from a tank at Bhārellā, P. S. Badkāmtā, Dt. Tippera, along with several other images, of which the image of goddess Chandi sitting with one leg pendant on the back of a lion is noteworthy. It is reported that several more images are still lying in the bed of the tank. The image of Natarāja was entire when reclaimed from the tank, but afterwards it was broken to pieces by a fanatic fakir. The pedestal, which is inscribed with a long inscription, is now preserved in the Dacca Sāhitya Pariṣat. The inscription designates the god as Nartteévara, i. e. the Dancing Lord, and states that the image was consecrated in the 18th year of king Layaha Chandra Deva by one Bhābu Deva, son of Kusuma

Deva, who is designated as the ruler of Karmmanta, probably the modern Bad-kamta, about four miles south-west of the locality. Layaha Chandra's place in history is not exactly known, but he appears to have been on the throne of Arrakan in the latter part of the 10th century A. D. (For other details—vide the writer's papers in the J. A. S. B., March, 1914 and January, 1915—"A forgotten kingdom of East Bengal," "The Bharella Nartteévara image inscription").

3. A. (6) a. The lower part of an image of Natarāja in black stone. The image must have been not less than six feet in height when entire. The portion that remains, measures 4 in breadth and contains the Bull and the vehicles of the two wives of Siva with pair of feet on the back of each, and some other minor figures below them. It should be noted that dolphin, the vehicle of Gangā, is depicted to the proper right of the Bull. This shows that the right side of the god was occupied by Gangā on her dolphin and not by Gaurl on her lion, as in the foregoing images of Natarāja. The goddess that stood on the proper left of Natarāja had a tortoise as her vehicle. The river goddess Yamunā (Agni-purāṇa, Ch. 50, P. 102) and the goddess Earth, both have the tortoise as their vehicle. The former one probably finds place here as the co-wife of Gangā.

Discovered at the *Deul* at Churāin, about three miles south of Rāmpāl. The silver image of Viṣṇu (supra, ½-A.(i)-1), now in the Indian Museum, was also found from a ditch near this *Deul* at Churāin.

[1. Image of Natarāja of 'B' class, in black stone, about 20" high, found at Kalikāl, P. S. Lauhajang, Dt. Dacca. Now in the Rajsahi Museum.

2. Image of Natarāja of 'B' class, in black stone, about 4'6" in height, worshipped at Nātghar, in the Brāhmanbāriā Sub-

Division of the Tippera District. The image was found in the village about 70 years ago and is being worshipped since then. The two normal hands hold the Vinā, two hands are clasped over the head in Añjali pose and another two make a canopy over the head with the body of Seṣa Nāga, catching him by the head and the tail. The remaining three right hands have the Rosary, the Trident and the Kettle-drum; of the three left hands the lowermost holds a snake, but the attributes of the other two are unfortunately not clear. The upper one looks like a Khatvānga. The image, however, is in a perfect state of preservation.

3. Image of Natarāja Siva of 'B' class, in black stone, about 34" in height. The three pairs of hands, as usual, have the lyre, the Nāga and the Añjali pose. The remaining three right hands hold the Rosary, the abhaya (protection) and the vara (boon). The three left hands have the Trident, the Skull and the Pot. The ecstatic bull is very well executed. The image is perfectly preserved and is altogether a commendable piece of sculpture. Found at the deul of Ranthātī and now preserved at Indra Babu's house at Outśāhi, Dt. Dacca.]

3 A. (ii) b. NILAKANTHA.

There is no image of Nilakantha in the Dacca Museum. The one described below was discovered at Käsipur, a few miles west of Barisal, and is still worshipped there.

[1. Image of Nilakantha Siva in black stone, about 44" in height. The god is commonly known as the Virupākṣa of Kāsīpur, but no Dhydna of Virupākṣa appears to agree with this image. According to Sāradātilaka Tantra, this image should be identified as an image of Nilakantha Siva. Sāradātilaka (Chapter 19, R. M. Chatterji's edition) invokes Nīlakantha thus:—

বালার্কাযুতভেদসং গৃতকটাক টেন্দুখণ্ডোজ্বলং নাগেল্ডেঃ কৃতভূষণৈর্জ্জপবটীশূলং কপালং করৈ:। ধট্যালং দধতং ত্রিনেত্রবিলসং পঞ্চাননং স্থল্পরং ব্যাক্রতক্পরিধানমন্ত্রিলয়ং শ্রীনীলকণ্ঠং ভলে॥

সারলাভিত্রক ভর, ১৯শ পটল।

Adoration be to Nilakantha, who shines like myriads of rising suns, who wears matted locks and the resplendent crescent, who holds by his four hands ornamented with snakes the Rosary, the Trident, the Skull and the Khatvanga, who has five heads each adorned with three eyes, who is beautiful to look at, a tiger's skin is whose garment and who stands on a lotus.

This image, of course, has not the five heads, but the attributes of the hands, which are the principal indexes in identifying an image, agree with the Dhyāna. As regards the epithet beautiful (उपदः), the image certainly has a most pleasing smile on its face, which does great credit to the artist.

The following additional features in the image can be noticed. The god has an umbrella at the top, below which Kārttikeya and Gaṇeśa, the two sons of the god, are represented. Gaṇgā and Gauri, his two wives, stand on either side, the former on the right on a dolphin, and the latter on the left on a lion. Both have Lotus in their left hands and Abhaya Mudrā in their right. Bull, the vehicle of Siva is crouching at the bottom, looking wistfully up at its Lord. The prominent Urddhva Linga, which is a sure index to the images of Siva in Bengal, should also be noted.]

3, A. (ii) c. AGHORA.

The image identified as that of Aghora in the present section, is an image in black stone, 31'x1'8". The god stands astride in the Alidha posture (i. e. striding to the right), but his head has a bend to the left. The pedestal of the god is composed of nine skulls grouped pyramidally in groups of three. To the right of this weird pedestal, two kneeling male and female figures represent, in all probability, the donor and his wife. Further to the right is a jackal feasting on a severed leg. To the left of the pedestal, a vulture is represented similarly employed. The god is treading down three persons, one of whom is placed beneath his left foot, head downwards. The other two lie on their backs, one upon the other, with heads in opposite directions. The upper one is a nude male figure; the one below him is a Rākṣasa, as the protruding tusks show; but it cannot be ascertained whether the figure is male or female. The god is piercing the breast of the upper figure with a trident from one of his right hands.

Between the legs of the god, the bull is represented looking up at its Lord. An attendant stands on either side. Both have a skull in the left and a knife in the right hand. Two flying figures with wreaths in their hands are seen above the head of the god. Right over his head is figured an Umbrella.

The god has eight hands which, clockwise, have the following attributes:—

1. Kettle-drum. 2. Trident, piercing the prostrate figure below. 3. A Quiver full of arrows. 4. Sword upraised, as if to strike. 5. Bell. 6. Shield. 7. Bow. 8. Skull.

The god seems to be laughing horribly and the teeth are to be seen between his parted lips.

The whole image has a curious unfinished look about it. It is not polished, as all other images in black stone invariably are; in many places, the chisel-marks are clearly to be seen.

This unique image of Siva was found somewhere in Vikrampur and was preserved at the Vaisnava monastery at Abdullapur, P. S. Munsiganj, Dt. Dacca, whence it was obtained for the Dacca Museum. So far as known, no other image like this has yet been discovered in Bengal.

It is without doubt an image of Siva, as the *Urddhva-Linga*, the Bull between the feet of the god and the Saiva weapons and surroundings testify. It has strong resemblance to **Aghora** invoked in the Tantras. Aghora is invoked in the *Prapanchasdra Tantra* thus:—

কালান্তান্তঃ করাত্রৈঃ পরগুত্তমক্রকো বড়গথেটো চ বাণে-বাসো শূলং কপালং দধদভিত্তয়দো ভীবণাক্তল্পিনেত্রঃ। রক্তাকারান্তরোহহিপ্রবর্ষটিভগাত্রোহরিনাগগ্রহাদীন্ বাদরিষ্টার্থদায়ী ভবদনভিমভোচিত্তকয়ে ক্তাদহোরঃ॥

व्यापमात्र-छद्यम् । २११०৮

Aghora is like the black clouds. He is very terrible. He has an avoful countenance and has three eyes. He holds by his hands—the Axe, Kettle-drum, Sword, Shield, Bow, Arrow, Trident, and Skull. He wears red garments; his body is entwined with superb snakes. He devours (i.e. counteracts the evil influence of) adverse astrological periods and evil planets. He confers boons on his devotees. May he save you from evil!

Prapañchasara Tantra. 27. 18. Arthur Avalon's Ed. P. 191.

In Sāradātilaka Tantra, chap. 20, Aghora is invoked very much in the same manner and has the same attributes.

^{*}It should be mentioned here that both the Saradatilaka and the Prapanchasara have alternative Dhyanas for Aghora, which are different from the above Dhyana.

120 BRAHMANICAL SCULPTURES IN THE DACCA MUSEUM

So, according to both the Tantras, Aghora should have eight arms, in which he should carry:—

| 1. | Sword. | 5. | Shield. |
|----|--------------|----|---------|
| 2. | Arrows. | 6. | Bow. |
| 3. | Kettle-drum. | 7. | Axe. |
| 4. | Trident. | 8. | 8km11. |

The present image, however, has the Bell in place of the Axe given to the god in both the Tantras. But such slight discrepancy is always met with between *Dhyānas* and actual images. The *Dhyāna* cited above, however, does not give us any clue to the prostrate figures beneath the feet of the god.

Rao Saheb H. Krishna Shastry, B. A., in his interesting book—"South Indian Images of Gods and Goddesses", on page 148, describes a terrible form of Siva called the Raksoghna Murtti. The name suggests an image like the present one, but the description given tells us nothing of the Raksas that Siva should be slaying. The god has the figure of Yama instead, beneath his feet. Raksoghna, moreover, is a four-armed deity.

KALYANA-SUNDARA

OR

3. A. (ii) d.

VAIVAHIKA MURTTI.

The Vaivāhika images, as the name implies, depict the marriage scene of Siva and Pārvatl. A very limited number of these images has come to light in Bengal up to the present time. So far as known, the Rajsahi Museum, the Museum of the Vangīya Sāhitya Pariệat at Calcutta and the Dacca Sāhitya Pariệat, each has one image of this class. The Dacca Museum has also one such image in its collections.

The paucity of these images in Bengal has led to their being confused with Uma-Maheśvara images, which depict Siva, with his wife seated on his left thigh. The marriage of Siva and Gaurl is described in many of the Purāṇas, but I have not been able to seek out a Dhyāna describing the couple in this particular pose. These images however, appear to be rather well-known in Southern India. Mr. Rao quotes from no less than four Sanskrit authorities to show how these images are to be constructed. (vide Rao's Elements of Hindu Iconography, vol. II, part I, p. 337—352 and II, App. B. p. 171—178).

Of the four images of this divine couple already noticed, the one in the Dacca Museum and the one in the Vangiya Sāhitya Pariṣat hail from the Dacca district and resemble each other in details. Both the pieces are crowded with a host of gods and demigods and both depict the goddess as a developed maiden of about the height of the breast of the god. She stands immediately in front of Siva, the two feet of the goddess resting partly on the two feet of the god. In Hindu marriage, this pose is adopted preparatory to the Saptapadī or the Pādākramaņa observance, which is an important part of the marriage, and one, before the performance of which, no marriage is legally valid. In Saptapadī, the bride-groom stands behind the bride and leads her ahead seven steps. Each step is taken leisurely and to the accompaniment of sacred recitations.

The images in the Rajsahi Museum and the Dacca Sahitya Parisat were both discovered in the district of Bogra. The latter was procured by the writer and presented to the Dacca Sahitya Parisat. In the image belonging to the Rajsahi Museum also, Gauri stands in front of the god. But in the Dacca Parisat image, the goddess stands immediately to the left of the god and the actual scene of 'taking the hand' (Pāni-grahana, i. e. marrying) is depicted,—the god taking the right hand of the bride in his normal right hand. It may be noticed that in the image in the Rajsahi Museum, the god

has a Karttari (knife) in his right hand,—exactly the weapon that every Hindu bride-groom in Bengal still has to carry, at the time of marriage.

god Siva stands in the middle of the stone, with the Trident in his right hand. He carries nothing in his left hand which rests on a raised support, palm inwards. He wears the Jatāmukuṭa, but is otherwise festively dressed and ornamented. The goddess is represented as a maiden with well-developed bust, of rather short stature, her head reaching only up to the top of the abdomen of the god. She has a casket in her right hand and a metallic round mirror with a handle, in her left. It may be noted that these objects are still carried by Hindu brides at the time of marriage. Siva's bull is depicted to the right of the couple; Gauri's lion is placed to the left.

The piece represents quite a large gathering of supernatural beings, gods and demigods, who have gathered all round the couple to behold the august union.

The whole piece is divided into 11 compartments by thick horizontal lines. Compartment No. 1 contains the Trinity. No. 2. The eight guardians of the quarters. No. 3. The nine planets. No. 4. A group of eight gods. No. 5. A group of six bearded figures. No. 6. A group of six ladies with offerings. No. 7. The conch-shell blower, the flute-player Hayagrīva and a man holding a long-handled umbrella which rises over the head of the couple. These three figures are on the right side. On the left side, in the same compartment, three ladies are depicted. No. 8. Menial attendants, a music party, the bull and the lion. No. 9. Various offerings and presents in seven jars. In the remaining two compartments, two rows of gods are depicted, among whom the amorous couple Umā-Sankara can be recognised. The space

on either side of these two rows is filled by two dancing figures, two devotees and two gate-keepers at the two extremities.

Found in the village of Sankarbandha, near Rāmpāl, P. S. Munsiganj, Dt. Dacca.

- [1. An image like the one described above, but smaller, found somewhere near Rāmpāl and presented by the writer to the Museum of the Vangīya Sāhitya Parisat of Calcutta.
- 2. Vaivāhika-mūrtti in black stone, found at Hili, Dt. Bogra, and presented by the writer to the *Dacca Sāhitya Pariṣat*. The lower part of the image is broken away and lost. On the top of the piece, there is a representation of a three-terraced temple, surmounted by a pinnacle. Below this are the nine planets, and a little further on, Kārttikeya and Gaņeśa.

The god has Jatāmukuta and four arms. The upper right hand holds the Trident; the normal right hand takes the right hand of the goddess (the Pāṇigrahaṇa observance of marriage). The god has the Skull and a half-blown lotus in his left hands. The goddess stands to the left of the god. Her right hand is in the grasp of her lord. The left hand holds a circular mirror. An attendant stands on either side.]

3 A. (ii) e. UMALINGANA-MURTTI.

In Saiva images of this class, the god is ordinarily represented sitting on a lotus with the pendant right leg resting on a lotus or on the back of the Bull placed below. His wife Umā sits on his left thigh. Her left leg hangs out and is placed similarly on a lotus or on the back of her vehicle Lion. The god and the goddess are represented as embracing each other. Of all Saiva images, this variety is the one most commonly met with in Bengal.

That Siva in this form has been receiving worship from very ancient times we evident from the invocatory opening sloka of the old Sanskrit drama, Mrchchhakaţika, (the Toy-Cart) where the lightning-like arm of Gaurī placed against the blue neck of Siva is referred to. The Mādhāinagar plate of Lakṣmaṇa Sena (J. A. S. B. 1909. P. 471) and the lost Bhāoāl plate of the same king* open with an invocation of Siva, where he is said to have his wife Gaurī on his lap, like lightning on the autumn clouds.

Short inscribed labels are sometimes met with on the pedestals of these images. One of these images in the Dacca Museum bears the label of sometimes (Kalingā-Mahesvarah)—Mahesvara and his wife) in the Bengali script of the 12th century A. D. Labels such as Mischella, standard, etc, have also been met with on the pedestal of these Alingana images.† As the contemporary inscribed labels read different names but denote the same image, so different Tantras and Purānas also give the image different names. The general name of Alingana or Umālingana-mūrtti, however, appears to suit these images better than any particular name.

The Matsya-Purāna gives the best and the most detailed directions as to how these images should be made. From these it appears that the god may have either two or four hands. He should have the Lotus and the Trident in his right hands, and one of his left hands should hold the breast or the breasts of the goddess. The goddess embraced should sit on the left thigh of the god and should be gazing on his face. She may be depicted as sportively touching with her right hand the left shoulder of the god, or his right shoulder or his right side. The left hand should bold either a lotus or a mirror.

^{*} Asiatic Journal and Monthly Register, Vol XXVIII, 1829. P. 709, and Calcutta Government Gazette, May, 1829.

[†] Journal of the Rangpur Sahitya Parisat, 1316 B. S Page 178.

The two maids, Jayā and Vijayā, the two sons of the couple, Kārttikeya and Gaņeśa, and various other ghosts and supernatural beings should be depicted at suitable places.

(Matsya-Purāņa, Chapter 260. Page 898)

Pandit Bipina Chandra Kāvyaratna, in an article on Umā-Maheśvara in the Journal of the Rangpur Sāhitya Parişat, 1316 B. S., P. 178, quotes from another purāna (which he does not name) to show that the god may also be depicted in the following manner:—

"The upper left hand (of the god) should hold the Trident, the lower one should be placed on the bosom of the goddess. The upper right hand should hold the Nagapasa or the Khatvanga and the other right hand should sportively touch the chin of the goddess."

The importance of the above description lies in the fact that images depicting Siva in the chin-touching attitude are often found in Bengal and this particular trait of the god is given in no other invocation of the Alingana-murtti.*

The first chart below shows the differences in the methods recommended by various authorities for depicting the Alingana-murti; the second chart shows their realisation in some of the images that have come to the writer's notice. If all the Tantras are searched, many other Dhyanas for the image may, it is expected, be discovered. In the first chart, a few only, taken from well-known sources, are analysed and compared.

Read 'afweatt' in the second line, as 'atwic' spoils the metre.

^{† &}quot;বামোছে তিশ্লং দেব্যাঃ অন্তভাগরং করম্।
দক্ষোছে করে নাগপাশং খট্বাজমেব বা ॥
অপবেশ করাপ্রেশ প্রিয়ারান্চিবৃকং মৃদ্য।
ন্পুণক্তং শীশরা দেবীৰজ্বালোকনতংগরং।"

^{*} The learned Pandit died in October, 1921, as I learnt from a recent inquiry. I have long searched for the source of the four lines quoted by the Pandit, but all my efforts have hitherto been unavailing.

126 BRAHMANICAL SCULPTURES IN THE DACCA MUSEUM

Chart of Dhyanas and Instructions.

| | 1 | | iva. | C- | and . | | | |
|---|------------------------------------|-----------------|----------------|-------------------|--|-----------------------|--|--|
| | | 3 | IVa. | Gauri. | | | | |
| Sources. | Top, | Down; right. | Top, left. | Down, left. | Right. | Left. | Remarks. | |
| Matsya Purana Ch, 260 | Sula | Lotus | Not given | Bosom of Gauri | Left shoulder of god, or his right side or shoulder | Lotus or Mirror | Jaya, Vijaya, Karttikeya, Ganesa, etc. accompany | |
| Purana quoted in J. R. S. P. | Naga- pasa or Kha- tvanga | Chin | Trident | Do | Not given | Not given | *** | |
| Saradatilaka Tantra, Cb. 18 | Trident | Boon | Skull | Protec- tion | Not given | Red lotus | Quoted in Tantrasara | |
| Saradatilaka Tantra Ch. 18: a different invocation. | Axe | Boon | Trident | Bosom | Left thigh of god | Red lotus | Quoted in Tantrasara and Niban- dha Tantra. | |
| Prapancha- sara T. 26-71 | Axe | Boon | Deer | Bosom | Left side of god | Red | 444 | |
| Prapancha- sara T. 28-3 | Snake : Axe | Sword : Arrow | Sula ; Fire | Skull: Bow | Being dallied with. No details, | | The god has eight hands. | |

Chart of Attributes of the Alingana-Murtti, as actually found on images.

| _ | | | | | | | |
|---|-------------------------|-------------------|---------------|--------------------|------------------------------|---------|--|
| | Obje | ects in the | hands of | Do. Do. | of Gauri. | | |
| Images. | Top, right. | Bottom, right. | Top, left. | Bottom, left. | Right. | L'eft. | Remarks, |
| Dacca Museum inscribed Kalinga Mahesvara. | Trident. | Lotus. | Skull | Gauri's breasts | Right shoulder of god. | Mirror. | Accompanied, by Karttikeya, Ganesa and two dancing ghosts, Nandi and Bhrngi. |
| Dacca Museum No. 2. | 39 | Chin. | 12 | e n | 99 | 2) | 110 |
| Dacca Museum No. 3, metal, | Lotus. | *** | | 19 | Left thigh of god. | 13 | The god has only two hands. |
| Image in the Vaisnava monastery at Abdullapur. | Trident. | Chin. | Skull | 39 | Right shoulder. | Żÿ. | Like No 1 |
| Image at Belava. | * | н | B | ν | и | Lotus. | |
| Belava No. 2. | Rosary. | и | Trident. | n | Left shoulder. | Broken. | |
| Rajsahi Museum No. 2. | Bunch of flowers. | 25 | н | 23 | Right shoulder. | Mirror. | |

From the above charts, it will be evident that no particular Tantra or Purana was exclusively followed in Bengal, but the attitude in which the god is shown touching Gauri's chin was the one in which the god was most commonly depicted.

I have not met with any image of this class which may be said to be a realisation of the second *Dhydna* recorded in Prapanchasara, 28.3. But, in 1914, a ten-armed Alingana-Murtti was illustrated in the now-defunct Bengali Journal *Grhastha*, by Babu Haridasa Palita. The image is now at Kaligaon, in the Malda District. It has many interesting and new features, the chief being the five faces of the god, the two prostrate human figures beneath the couple and the human figure on a swan (?) beneath the lotus seat.

The six-armed copper image from Keoar described below is also worthy of note.

Alingana-Mūrtti in black stone, 27"×15". It has a short inscribed label at the base, viz: কলিপানহেশবঃ, i.e. Maheśvara with his wife. The script is late, of the 11th—12th century A. D. Maheśvara is mis-spelt with স in place of স. The attributes have already been shown on the chart. An Umbrella is shown at the top. Ganeśa and Kārttikeya are placed on either side of the umbrella. The skeleton Bhṛṅgī is dancing between the Bull and the Lion.

Found in the tank of a Muhammadan cultivator named Ijjatulla, in the village of Jethägräm, P. S. Nasirnagar, Sub-Division Brähmanbäriä, District Tippera. Presented by Babu Śaratkumāra Guha, B. A.

 $\frac{8 \text{ A.}\text{(ii)} \text{ e}}{2}$. Alingana-Mürtti in black stone, $2^{\prime}2^{\prime\prime} \times 1^{\prime}8^{\prime\prime}$. The upper part is broken away and lost, but the principal figures are intact. The god touches the chin of the goddess with the normal right hand, while the normal left hand is placed under both her breasts. The other right hand holds the Trident;

and a Skull is in the other left. The lower part of the sculpture has been a great deal damaged.

Found along with No. 1 and presented by the same gentleman.

 $\frac{8.A.(6)}{3}$. Image of Alingana-Mürtti in octo-alloy metal, $5 \times 2\frac{1}{2}$. The god has only two arms. In the right hand he holds what appears to be a lotus bud. The left hand is placed on the left breast of Gauri. The trident of Siva is seen to the right, planted firmly in the ground.

The goddess has a circular mirror in her left hand. The right is placed on the left thigh of the god (বামোরনান্তপাণিঃ). The Bull and the Lion are depicted at the bottom; and two pairs of devotees are on either side.

From the Raghurampur Excavation.

- [I—3. The Ālingana images at Abdullāpur and Belāva have already been noticed. No. 2 of Belāva is a very peculiar image. The attribute of Rosary in the hand of the god is unusual; while the coaxing manner in which Gaurī touches the left shoulder of the god with her right elbow and the charming girlish turn of her face to her lord, are most realistically shown.
- 4. There is a very good Alingana-Mürtti in the Dacca Sāhitya Parisat, procured from Nātesvar, P. S. Tangibādi, District Dacca.
- The Alingana-mürtti catalogued as No. c (4) 11/119 in the Rajsahi Museum Catalogue, was also found at Nātesvar.
- 6. A very beautiful Ālingana-mūrtti, 25"×15", discovered at Sukhavāspur near Rāmpāl, was being worshipped at Sudhārāma Šīla's house in the village. It has now been removed to the village of Ārial, about 5 miles to the west.

The god has four hands. On his left thigh sits his wife Gauri. He has a half-blown lotus in his upper right hand

while the normal right hand is placed between the breasts of Gauri in a mudra formed by the touch of the thumb and the ring-finger. The left normal hand embraces the goddess' waist below her left breast The other left hand holds the Trident.

The right hand of the goddess embraces the neck of the god and the left hand holds a lotus by its stem. Kārttikeya and Ganesa, the Bull, the Lion, and the skeleton Bhṛṅgī, are all present. The image is altogether a beautiful piece of sculpture.

7. Alingana-murtti in copper, only 2" in height. The god has six hands and five faces. Clockwise, his attributes are the Vara, Rosary, Arrow, Bow, Skull-cup(?) and Bosom of Gauri A Trident is placed on a lotus on the right. The right arm of the goddess is placed round the neck of the god, the left holds a full-blown lotus. Discovered in a tank at Keoār, P. S. Munsiganj, Dt. Dacca and preserved in the house of Babu Mathurā Mohana Chaudhuri of that village.]

3. A. (ii) f. ARDDHANARISVARA.

These images, which represent Siva and his Sakti merged into one body, half being male and the other half female, are rather rare in Bengal. In view of the fact that the Sena Kings were renowned Saivas and that the Naihāti plate of Ballāla Sena opens with an invocation of the dancing Arddhanārīśvara (supra, p. 113), it is not unreasonable to expect that more specimens of this form of Siva will be found in future. Up to now, however, so far as known, only one image of Arddhanārīśvara has been discovered in East Bengal. This image hails from the little village of Pūrāpārā,

situated about 5 miles south-west of Rāmpāl. In the centre of the village, there is a big *Deul*, the ruins of an ancient temple. A pool to the west of the *Deul* is still called Tāmkunda,* and it was from this *kunda* that the image was dug up. It is now preserved in the Rajsahi Museum.

It is a conventional image of Arddhanāriśvara. The peculiarity of this image is that it is not in relief, as the majority of the images discovered in Bengal are, but in the round. The illustration will show that the image is of excellent proportions. Unfortunately, it was discovered in a sadly mutilated condition. The image appears to have had only two arms. One arm is broken away at the shoulder and the other at the elbow, and the lower part of the image beneath the knee is altogether missing. The face has also been slightly scratched in places. It appears to have been a very remarkable piece of sculpture, when entire. The contrast of the male and the female halves of the image has been ably shown and the careful observer can readily mark the differences between the right and the left halves, in physiognomy, ornaments and dress.

It is noteworthy that the Pürāpārā Deul and the neighbouring Deul at Rāṇīhāti, lying about two miles to the east, several images from which have already been noticed, are connected by tradition from time immemorial with Ballāla Sena and one of his queens.

The story of why Siva and Gauri merged themselves into one body, is found in Ch. 45 of the Kālikā-purāņa and in many other Purāṇas. One day, Gauri's form was reflected on the crystal-like breast of Siva. The jealous wife mistook the

[•] A vessel of copper with raised rims, used in worship for holding flowers, Belleaves, sandal paste, etc. When the worship is finished these used up materials of worship are thrown back into it and removed.

reflection to be another and a more favoured woman and a conjugal rupture ensued. When amiable relations were restored, the goddess expressed a desire to be so united with her lord as to leave no possibility of the recurrence of a feeling of separation. They accordingly, allowed their bodies to be half-fused into each other and thus was created the united Arddhanārīsvara.

In the Matsya-Purāṇa, Chapter 260, the following detailed directions for the construction of an image of Arddhanārīśvara are to be found:—

"The supreme god should have (the left) half like a fair maiden. The male half of the head should have the matted looks adorned by the crescent moon. The female half should have the vermilion spot and the tilaka. The right ear should have the (snake) Vāsuki (as its pendant); the left should have the circular ear-ring. The Skull-cup or the Trident in the right hand of the supreme god, the javelin-holder (i. e. Siva), should be placed above the (level of the) knot of the ear-ring. The left hand should hold the mirror, or, in special cases, the lotus. The left hand should have the bracelet and the armlet and the Sacred Thread (on the left side) should be bedecked with pearls and gems. A swelling breast should be shown on the left, while the right side should be bright (and level). The two halves of the waist should be similarly discriminated. The half Linga covered by the tiger's skin should be shown erect. On the left, the descending cloth should be shown with the three waist-bands bedecked with different jewels. The cloth on the right should be engirt with snakes. The right foot should be well-placed over the lotus. The left foot, adorned with anklet, should be placed on a slightly higher level. The toes (of the left foot) should be shown as wearing rings with gems. The (instep of the) foot of Pārvatī should. always be shown as painted red with lac solution."

The portions that remain, of the image under discussion, agree almost entirely with the above description.

The Dacca Museum has no image of Arddhanārīśvara in its collections.

3 A. (i) g. VATUKA BHATRAVA.

"Bhairava should have a flabby belly, round yellow eyes, side tusks and wide nostrils, and should be wearing a garland of skulls. He should be also adorned with snakes as ornaments. Besides these, there should be other ornaments also. The complexion of Bhairava is dark as the rain clouds, and his garment, the elephant's skin. He should have several arms carrying several weapons. He should be represented as frightening Pārvati with a snake."*

The Saradatilaka Tantra, Chap. 20, page 59, (R. M. Chatterji's Edition) gives the Sattvika, Rajasika and Tamasika Dhyāna of Vatuka. The first is said to prevent unnatural death; the second satisfies all desires; the third subdues enemies and scares away supernatural beings. The Sattvika image is to show a god young in appearance, with joyful face, fair hairs, beautiful ornaments, a pleased expression, naked, and carrying in his two hands the Trident and the Staff.

The Rājasika image shows a god like the resplendent sun, adorned with a blood-red garland, with smiling face and wearing the skin of an elephant,—the four hands carrying the Trident, the Skull, the Boon and the Protection.

In the Tāmasika image, the god is to be like a blue mountain, naked, with a garland of Skulls, holding in his eight hands, the Kettle-drum, Goad, Sword, Lasso, Protection, Snake, Bell and Skull. He is to have snakes as ornaments and terrible fangs.

^{*} Gopinath Rao: Hindu Iconography, Vol. II. Part 1. Page 177-

The South Indian Texts give Vatuka a dog as vehicle, but there is no mention of the dog in the Sāradātilaka.

In actual representations, however, all the details given for Vatuka do not always agree. An image of Vatuka belonging to the Indian Museum is illustrated by Mr. Rao in his Hindu Iconography. (Vol. I. Pt. I. Pl. XLII. No. 1.) This image bears a general resemblance to the image of Vatuka in the Dacca Museum.

24 in height. The god has a flabby belly and a long garland of skulls. Flames are coming out from his head. The eyes are round and rolling and the lips are parted in a horrible smile. The god has four arms. The upper right hand holds a Sword. The other right hand is broken. The upper left hand holds a Staff, but as its upper part is broken, we cannot be sure whether it was merely a Staff, or a Trident, or a Khatvānga. The lower left hand holds a Skull-cup. The figure is not naked and does not wear wooden sandals like the Indian Museum image. The dog is also absent. The smallness of the image is perhaps responsible for some of these omissions.

From the Raghurampur excavation.

3 A. (ii) h. SADYOJATA.

The images that I propose to identify as those of Sadyojāta, were so long known as images of 'The Mother and Child', and their exact identification has so long been a puzzle.

These 'Mother and Child' images are rather common in north Bengal, the ancient Varendri, and the Varendra Research Society's Museum at Rajsahi has no less than eight images described in its Catalogue published in 1914.

The writer often had occasion to travel in the villages of the Bālurghāt Sub-Division of the District of Dinajpur in 1914, in the course of which he constantly met with these images in the villages. The image of Mother and Child, now in the Dacca Museum, was obtained by him in the course of one of these excursions, with the kind help of Babu Devendragati Rāya. In Bālurghāt itself, the head-quarters of the Bālurghāt Sub-Division, there are two images of this class, one under a banyan tree on the west bank of the Ātreyī river, opposite the Munsiff's quarters; and the other, in a deserted place, a little to the south-east of the bazar. This deity appears to have been a favourite one of the inhabitants of the ancient Varendrī. The sculpture of the 'Mother and Child' described in Anderson's Catalogue of the Indian Museum, P. 258, also hails from Varendrī. It was found in the ruins of ancient Gaur.*

Several Madonas are known in the Brahmanical and the Buddhist pantheon, such as Devakī, mother of Kṛṣṇa; Yaśodā, foster-mother of Kṛṣṇa; Māyā, mother of the Buddha; Hārītī, the protectress of all children; Kauśalyā, mother of Rāma; Pārvvatī, mother of Kārttikeya and Gaṇeśa, and so on. Should the 'Mother and Child' images be identified with any of these, or does the image represent a different god or goddess?

Let us see what are the general characteristics of these images. In them, a lady is represented lying down on a couch; she holds a lotus in her right hand. The left hand rests on the pillow and supports the head on the palm. The legs of the lady are placed, one upon the other and a maid shampoos one of the legs. A child, whose feet rest on a lotus, is shown lying down by the left side of the lady. Some

[•] Figured in Mr. R. D. Banerjee's History of Bengal (Bengali) against page 296. The image illustrated by late Dr. Smith in his History of Fine Arts in India and Ceylon, p. 165, also appears to be an image of this class.

more maids with fans and fly-whisks, are placed outside the couch, ministering to the comforts of the lady. Above the couch, on the wall, are almost invariably placed the gods Kārttikeya and Gaņeśa, and a Linga, while the Navagrahas i. e., the Nine Planets, and also other figures are sometimes added. The last features are important as they point to a probable identification. Let us note the presence or absence of these on all the 'Mother and Child' images that have come to our notice.

'Mother and Child' images in the Rajsahi Museum.

- 1. Linga, Ganesa, Kärttikeya and the Navagrahas.
- 2. Linga, Gaņeśa, Kārttikeya.
- 3. Linga, Nine Planets.
- 4. Linga, Ganesa, Kārttikeya.
- 5. Linga, Ganesa, and six sitting figures.
- 6. Linga, Ganesa, Karttikeya, Nine Planets, four sitting figures, seven kneeling figures (at the bottom).
 - 7. Linga, Kārttikeya, Gaņeśa.
 - 8. Linga, Karttikeya, Ganesa.

image of the 'Mother and Child' in the Dacca Museum.

9. Linga, Kārttikeya, Gaņeša.

Image of the 'Mother and Child' in the Indian Museum.

10. Liúga, Kārttikeya, Gaņeśa, Nine Planets.

The presence of Kārttikeya and Gaņesa as well as of the Lingu unmistakably points to the Saiva nature of these images. Is it an image of Pārvvatī depicting her as mother of child Gaņesa or Kārttikeya? That possibility is precluded by the presence of the adult Kārttikeya and

Ganesa above on most of the images. The placing of the feet of the child on a lotus indicates that he is an important divinity, perhaps Siva himself, and we naturally bethink ourselves of the Sadyojāta form of the god. Sadyojāta means 'a child just born', one just arrived from the other world and yet unsullied and untainted by contamination with this world. These images exactly represent the idea conveyed by the word Sadyojāta. Unfortunately, the Dhyānas for Sadyojāta given in the Tantras do not describe him as a newborn babe, which is the inherent meaning of the name. But it appears from a passage of the Lingapurāna that the child aspect of Sadyojāta was also not unknown and the sculptors of Varendrī may have used a Dhyāna on those lines describing Sadyojāta as a new-born babe. This Dhyāna, however, I have not yet succeeded in finding out.

In Lingapurana, chapter IX, (Vangavasi Edition, Bengali

Translation, page 17) the following passage occurs :-

"From Brahmā in deep meditation sprang a child with white eyes and red nails, hands and body. When Brahmā saw this Supreme Lord Sadyojāta, he took him on his breast and again sank in deep meditation. The knowledge that this newly born babe was the Supreme Lord then came to him and

ne worshipped the child."

This does not account for the image of the Lady, by whom the child lies. The presence of Kärttikeya and Ganeśa suggests that the two main figures may be those of Siva and Pārvatī, while the presence of the Navagrahas points to the fact that these images may have some connection with the marriage of Siva and Pārvatī, as the latter feature is also to be met with in the Kalyāna-Sundara or Vaivāhika images, depicting the marriage of the divine couple. The Brahmapurāna, in chapter XXXVIII, Page 177, has the following, in connection with the marriage of Siva and Pārvvatī:—

"When the divine daughter of the Mountain came with a garland in her hands to the assembly of gods where she was to choose her husband, Siva, in order to test her, assumed the form of a child and was found sleeping on the lap of the bride. She, perceiving the child and coming to know through meditation that he was the god Siva himself, accepted him with pleasure. Then the daughter of the Mountain, glad to receive the husband that her heart desired for, returned from the assembly holding the child against her breast."

From the above, we now appear to have arrived at an explanation of these mysterious 'Mother and Child' images of Varendri. It appears that these sculptures represent Siva in the form of a babe by the side of Pārvvatī. These images thus appear to be only a variety of the Vaivāhika images.

An image of this class found at Khetlal in the Bogra Dt., now in the Rajsahi Museum, has a short inscription towards the top. This inscribed image has been noticed by Cunningham in vol. XV. of his Archaeological Survey Reports, where he reads the inscription as Vansonigralatima and fails to give any explanation of it.

As these short inscriptions are most often labels recording the name of the image or that of the donor, or both, a satisfactory reading of the inscription on the image from Khetlāl is worth an attempt.

The first two letters are undoubtedly $va\dot{m}$ and so. Cunning-ham read the third letter as ni. If it is to be read as ni, it must be read as ni, i. e., na with a long i. But the loop above na is hardly pronounced enough to authorise us to read it as a long i. It is certainly better to read the letter as $n\ddot{a}$.

The next letter is a puzzling one. Cunningham reads it as gre, but he ignores the very prominent and complete, but tiny, circle hanging from the upper end of the hooked perpendicular line. It is possible to read this letter only as an ill-

formed tha. It appears to have resemblance to no other letter in the alphabet.

The next letter is clearly la and Cunningham also takes it But he ignores the tiny loop attached to the end of the perpendicular line. This looks like the vowel mark for r or ū. but is actually neither, as it does not begin from the end of the perpendicular line. But certainly, such a prominent mark cannot be meaningless. The inscription, shortly to be discussed below, on a 'Mother and Child' image in the Nahar collection at Calcutta, ends with pratipa(a)lita and when we have obtained vaineonatha in the beginning of the present inscription, and the next word is an undoubted la, we at once think of the word lālitā. It is then only that it is possible to recognise that the loop at the end of the perpendicular line of la is definitely not a \bar{u} but is only a $K\bar{a}kapada$ ($\sqrt{\ }$) to signify that something has been left out. When we find that a similar sign appears at the end of the inscription, followed by the vowel mark for a, it becomes clear that the fifth letter is to be read la.

Cunningham reads the last letter as ma which is altogether inadmissible. It can at best be read as a, but that is also not correct. If it had been a, the left arm of the right perpendicular line would have touched the ta-like part of a further down. The correct reading therefore, appears to be tā.

The letter between $l\bar{a}$ and $l\bar{a}$ appears to be a bungled one, but it can easily be recognised as the alternative form of la which, with the usual form with wavy loops, is frequently used—sometimes in the same word—in the Deopādā stone—inscription of Vijaya Sena. The vowel mark for long $\bar{\imath}$ is attached to the letter, thus making it $l\bar{\imath}$. The redundant perpendicular line running across the letter, appears to be the result of hesitation on the part of the stone-mason, whether to

attach the long or the short i mark to la. He began with the perpendicular line for short i but finally deciding to attach the mark for long i, he ran the loop of la beyond the perpendicular line.

The reading brought out by the above discussion is therefore:—

Vamsonātha-lālītā.

The correct expression ought to have been Vamsanātha-

But it is idle to expect grammar and spelling from these stone-mason's labels.

The expression means—'The beloved of the Chief of the race.' 'Chief of the race' can only distantly mean Siva. The result derived from the reading, as far as this inscription is concerned, is therefore unsatisfactory.

It should be kept in mind that these labels recorded the name of the image and were meant to be understood. We have succeeded in deciphering a somewhat intelligible name where Cunningham read a meaningless series of letters, and we should be glad if any one can suggest any better reading. Indeed, it would have been impossible to read this inscription, especially the last word, but for the suggestion derived from the inscription on the image in the Nāhār collection of Calcutta.

The inscription on this image is hardly easier to read! The first 4 letters are clearly the usual De[ya] dhammyoya [m]. Then begins the difficulty. It is difficult to determine whether the 5th letter is a ga or a δa . Ga has a circular loop attached to the perpendicular line in the right while the loop of δa is very much the same, but broken in the middle by a downward angle. In the present letter, there is hardly any angle in the loop, but the breach at the point of contact would

suggest that the letter is sa and not ga. The vowel mark attached to the letter makes it sū. This form of marking ū is rather old and is seldom met with on this side of 1050 A. D.

In the next letter, the choice lies between u and da. A comparison with the contemporary letters shows that the hood of u goes up almost to touch the $m\bar{a}tr\bar{a}$, while that of da stops in the midway. The latter is the case with the letter under discussion and so we must determine it as da. The next letter can be accepted as bha without discussion. The next letter, again, is troublesome, and, leaving it aside for the moment, we can read the remaining letters without much difficulty as $pratipalit\bar{a}$ and emend the word to $pratipalit\bar{a}$. The complete inscription, then, reads as follows:—

De [ya] dhammyo'ya [m] Śūdabha [*] pratipa [ā] lītā.

The letter after bha appears to be a bungled one and it is possible to propose different readings for it. But after the determination of all the letters of the inscription, as above, it is not difficult to suggest that the letter after bha is dra and nothing else.

Thus the name of the image becomes Sūdabhadra-prtipālītā, which, when corrected, should read, Sūrabhadra-pratipālītā, i. e. the cherished one of Sūrabhadra. Here again, 'Sūrabhadra' can only distantly refer to Siva. Sūrabhadra is the equivalent of Vīrabhadra, which is only the name of an emanation from Siva. But this much appears to be certain that the masons wanted to signify the same image by the two different terms—'Vamsanātha-lālītā and 'Sūrabhadra-pratipālītā.'

These two inscriptions, then, do not bring us much nearer a correct identification of these 'Mother and Child' images and we must wait for better inscriptions to turn up in future. Until that time, it is not unfair to denote these Saiva images

by a name of Siva, the meaning of which corresponds to the representation.*

3. A. (41) h. Image of Sadyojāta in black stone, 1'8" x 10". The image shows a lady reclining on a couch, with her head supported on her left hand which rests on a pillow. In the right hand, she holds a lotus. A baby, with its feet resting on a lotus, lies on the left side of the lady. The legs of the lady are placed in a gracefully bent posture, one over the other; the left leg is being shampooed by a maid standing near the feet of the lady. A maid stands near the head of the lady with a Chāmara. The images of Kārttikeya, Gaņeśa, and a Linga are placed above the figure of the lady. Found at Nirmal in the Bālurghāt Sub-Division of the Dinajpur District and presented by the writer.

3. A. (ii) i, LINGA.

The worship of the United Siva and Sakti or the Male and the Female procreative principles of the Universe in the shape of Linga on Gauripatta, dates from very ancient times and is the most widely prevalent form of the Saiva worship. The Dacca Museum has two incomplete samples, both from the Raghurāmpur excavation.

^{*}Babu Binayatosa Bhattacharyya, M. A., whose forthcoming treatise on Buddhist Iconography has already been referred to, supra, p. 36, suggests that the 'Mother and Child' images may be those of Sasthi, who is described in Dhyanas (Kubjika Tantram, Chap. 10, p. 14) as residing in the lying-in room (२६६४)-१६४१(१४६४) | Rakta-matrka, who appears to be only a variety of Sasthi, has a baby held in her arms, while Sasthi herself, in another Dhyana, is said to have a baby on her left lap (४१६६४)-Though a lying-in room may be said to be depicted in these 'Mother and Child' images, the baby is neither in the arms of the lady nor on her left lap. The lady holds a lotus in her right hand, a feature peculiar to Parvvati. The predominant Saiva associations, as well as the readings of the two contemporary labels, are also not, in favour of the identification.

3. A. Gin i. Lower part of a Linga in black stone, consisting only of the Gauripatta; 3" in height.

3. A. (11) 1. Lower part of a Linga in black stone, consisting only of the Gaurīpatta; 2" in height.

[1. Gauripatta of an octo-alloy Linga discovered along with the inscribed Sarvvani image (infra, 3. B. (ii) f) gilt by Queen Prabhavati. It bears a short inscription:—

(म थर्षायः काहार्यः अथम..... क्रम्यः।

-apparently in the same script as used in the inscription on the Sarvvānī image.]

3. A. (ii) j. NANDI OR BULL, THE VEHICLE OF SIVA.

Images of Bull used to be placed in the outer halls of temples of Siva. The merit of presenting images of Bull to temples of Siva, extolled in the *Mahānirvāṇa Tantra*, has already been referred to, supra, p. 109, fn.

20 maunds (; rds of a ton) in weight and 3'6"×3' in size. The hump is encircled by two garlands, and an embroidered carpet covers the whole of the back from tail to neck. A band goes round the neck and a tiny bell is suspended from it and hangs by the dew-lap. A front leg is shown bent at the joint, as if the bull is about to rise. There are four holes in the places where the horns and ears should have been. These were probably of metal and have therefore disappeared.

This image was found in 1913 while digging earth for a road at Deobhog, under the Pālang Police Station in the Faridpur District. It was acquired by Government and placed in the Dacca Museum.

3. A. (ii) k. GANESA.

The Divine Couple Siva and Parvvatī had two sons, Ganesa and Karttikeya. The latter became Commander of the forces of the gods, and the incidents accompaying his birth are celebrated by the immortal poet Kālidāsa in his poem Kumāra-Sambhavam. Gaņeśa, the elder, is said to have lost his head through some unfortunate accident (the Puranas are not unanimous in relating how this happened). An elephant. which was found sleeping with head to the north*, was decapitated and the severed head was fixed by Siva to the trunk of Gapesa. In order to compensate him for his uncouth appearance, he was made the chief of the Ganas or the ghost retainers of Siva. Thus he received the name Ganesa, the lord of the Ganas. It was also ordained that no worship or religious ceremony would be valid or efficacious, in which Ganesa is not first worshipped. The bestowal of success in any andertaking would also depend on the pleasure of Ganesa.

Images of Ganesa are rather common. He is usually represented with four hands, but he may have six, eight or more hands and faces. The Sāradātilaka Tantra gives several Dhyānas of Ganesa in the 13th chapter, in some of which he is represented with his wife or Sakti. But none of these Dyānas exactly corresponds to the images generally found in Pougai.

In western India, a sect of the Hindus worship Gancia as the Supreme Deity and are known as the Ganciavas.

[•] No Hindu will sleep with his head lowards the north. It is said to bring misfortune and calamity. This culiar Hindu custom is now-a-days sought to be explained by alleging that the human body is a magnet with two poles at the head and the lowest pole. The head and the lowest poles of the same pame, repel each other, which results in exhaustion of the brain.

a A. (di) k. Image of Ganesa in black stone, about 2' 3" in height. The god sits on a lotus seat with one leg pendant. He has four hands. The upper right holds a radish with leaves; the lower right hand, a rosary; the upper left, a trident with an axe attached; and the lower left, some sweets which the god is taking with his trunk. The right tusk is truncated, but the left one is entire. His vehicle, the rat, is seen below.

Found at Dhānukā in the Badadīghi tank of the Bhatṭā-chāryyas.—P. S. Pālang, Dt. Faridpur. Presented by Sj. Kālī Mohana Bhaṭṭāchāryya of Dhānukā.

high. The alloy was of superior quality and the image is not much corroded. The god sits in the Māhārājalīlā posture over a lotus seat. He has Protection, and a creeper-like thing, (Kalpa-latā?) in his lower and upper right hands respectively, while the left hands have the same attributes as the previous image. The Rat is seen near the feet of the god. The upper portion of the artistic tringe which stood like an arch over the figure, has been broken away and lost. A beautiful image in miniature.

From the Raghurampur excavation.

a. A. (ii) k. An octo-alloy miniature of Ganesa in the Mahd-rājalīlā posture, very much corroded, about 2 in height. The lower right hand holds a modaka (or citron?), but the attributes of the remaining hands cannot be distinguished. The base has a knob perforated by two holes, which show that the image was attached to something else.

From the Raghurampur excavation.

[1. Image of Ganesa in Black stone about 36" in height. The god stands in the dancing attitude and has six hands. The image is very much mutilated. The stone is broken into two parts a little above the ankles of the god and it has also suffered injuries in other parts.

The hands hold clockwise, 1. The Rosary. 2. (Tanka, or chopper, broken.) 3. The severed Tusk. 4. A plate of Sweets. 5. (Broken.) 6. A creeper (Kalpa-latā?).

Five mangoes in a bunch are sculptured at the top of the piece and the Rat is at the bottom,

Found from the Deul at Rāṇihāṭī and preserved at Āuṭsāhī, in the house of Indra Babu.

2. A unique five-faced image of Ganesa of the Heramba class, in black stone, about 26" in height. It was dug up somewhere in the ruins of Rāmpāl and is now preserved at the Vaiṣṇava monastery at Munsiganj, Dt. Dacca.

Heramba is invoked in the Saradātilāka thus :-

মুক্তাকাঞ্চননীলকুন্দযুত্ণ'চ্ছাগৈল্লিনেত্ৰাখিতি নাগালৈ্হিরিবাহনং শশিধরং হেরখনকপ্রতঃ। দৃথ্যং দানমতীতিয়াদকরদান্ টক্ষং শিরোক্ষাঞ্জিকাংত পাশং মুদ্গরমঙ্গুলং বিশিধকং দোর্ভির্মধানং ভক্তে।

I adore Heramba who has (five) elephant faces of the shades of pearl, gold, green, white and suffron respectively, each of which has three eyes. He has a lion as vehicle. The moon is on his crest. He shines like the sun. He holds

^{1.} The Text has 474 which gives no meaning. It is evidently a misreading for 474, meaning saffron.

z. Read निवाकाशिकार :

in his (ten) hands a Boon, Protection, Sweetmeat, Tusk, Chopper, Rosary, Noose, Club, Goad and Reed.

Sāradātilaka Tantra, Ch. XII. P. 38.

The present image agrees almost entirely with the *Dhyāna* quoted above. The god is seated in Lalitāsana over a roaring lion. He has five elephant heads, each with three eyes. Clock-wise, his attributes are:—

1. (Broken). 2. Boon. 3. Rosary. 4. Reed. 5. Tanka 6. Tusk. 7. Obscure (looks like a hod of beans, showing in relief the round beans inside) 8. Noose. 9. Protection. 10. Sweet-meat.

If we hold that the broken hand contained the Goad and that the word mudgaram (Club) in the text should be read as mudgakam (mudga pulses), the image exactly corresponds to the Dhyāna.

Six miniature images of Ganesa appear round the head of the main image. The Krttimukha appears at the top.]

3. a. (ii) 1. KARTTIKEYA.

The only image of Kārttikeya that has come to the writer's notice in the Dacca and the Chittagong divisions, is preserved in the Vaiṣṇava monastery at Abdullāpur, district Dacca. It is an image in black stone, about 3 in height. The god sits in the *Mahārājalīlā* posture on the back of his vehicle, the Peacock, the spreading plumage of the bird forming a sort of back-ground for the image.

The god has Abhaya-Mudrā, or Protection, in his right hand and Sakti (sword) in the left. An umbrella is conspicuous at the top.

3. A. (iii) a. SURYA, THE SUN-GOD.

Images of the sun-god are the most numerous ones found in Eastern Bengal, next only to those of Vişnu. In the Dacca Museum, seven images of the Sun-god are to be seen, and scores of these images are known to exist in the villages. The Rajsahi Museum Catalogue describes 27 images of this class. The Indian Museum also has a good number of them in its collection. All these show that after Vişnu, the Sun-god was the most popular deity in this country in Pre-Muhammadan days.

Now-a-days, the worship of the Sun-god as an important national festival has disappeared; but Hindu ladies of the country still observe a *Vrata* in honour of Sūrya, and the *Vrata* of *Māgha-Maṇḍala*, still the most popular *Vrata* which the girls of Eastern Bengal observe for years together before their marriage, is essentially a phase of solar worship*.

• The Magha-mandala Vrata is performed by the Hindu girls from their early childhood. It often begins when they are as young as 3 or 4 years of age. It has to be continued for five years in succession and is performed every year in winter throughout the month of Magha. The girls rise before the sun appears on the horizon and repair to the ghat of the nearest tank. They sit by the water's edge with flowers in their hands and begin to chant hymns in vernacular under the guidance of an elderly girl or lady. The hymns are mostly childish doggerel, but not devoid of beautiful sentiments. They describe the childhood of the Sun, his coming of age, his marriage, the birth of his son, &c., and in them are skilfully inter-woven the childish hopes and fears of the girl regarding her future wifehood and home, her fears of rivals and her hankering to be the centre of a prosperous household.

The hymns (a dialogue supposed to take place between the girl and the sun) begin thus :--

Arise, arise, Sun-nie dear, sparkling and fresh; Alas I can't, I can't, the mists will not let me.

On the inner court-yard of the home, a shallow circle is dug on the ground with a smaller circle to indicate the sun to the east, and a semi-circle for the moon to the west. After the chants are finished the girl returns home and completes the day's observance by the chant of a short hynn, sung while sitting on the edge of the circle. A new circle has to be added each year and each has to be coloured differently by different tinted powders. When the five circles are at last completed, the final observance of eating certain forms of sweetmeat by the girl while sitting on the edge

The images of the Sun-god discovered in Bengal are all more of less alike in their essential features, differing only in minor details. A typical example is described below.

The god stands erect on a lotus pedestal, holding in his two hands two full-blown lotuses which rise just above the shoulders. He is generally represented as smiling, and his head is surrounded by a halo. His body is covered with armour. His waist is encircled by an ornamental girdle and a rolled scarf passes over his waist-cloth. His feet and part of the legs are covered by high boots, a feature not met with in the image of any other Indian deity.

Directly in front of the god stands a miniature female figure, in front of which is represented the legless Aruna, the charioteer of the Sun, with a whip in his right hand and the reins of the horses beneath, in his left. The horses drawing the car of the god are seven in number and the car moves on a single wheel.

To the right of the Sun-god, a lady stands with a fly-whisk (sometimes with a lotus) in her right hand and to her right is figured a fat-bellied bearded man carrying pen and inkstand in his hands. Further to the right, a female figure is represented shooting arrows. To the left of the god are represented three similar figures, but the male one has no beard and holds either a staff, or a sword or a chank-shell in one of his hands. All these figures, except the two females shooting arrows at the edges, wear boots like the Sun-god. Eleven miniature figures, exactly like the Sun-god, are sometimes represented near the edges of the slab, generally 5 on each side of the god and one over his head

of the circles, is performed. The residue of sweetmeats is thrown over her head to be scrambled for by the other girls present. Thus the five years' observance comes to a close. The *Vrata* appears to be designed mainly as a discipline in early rising in defiance of the cold weather which is at its height in *Magha*.

Directions for making an image of the Sun are found in many old Sanskrit works, though they do not all agree in the details. The Matsya-purāṇa has the following directions (Chap. 261, p. 902) for the construction of an image of the Sun-god:—

"The Sun-god should be placed on a car with one wheel and seven horses, and he should have lotuses in his two hands. His lustre should be (purplish), like the inside of a lotus. The lotuses in his hands should rise over his shoulders. His body should be covered by armour or a breast-plate, and he should be provided with two cloths. His feet should be invisible, being covered by effulgence. He should have two attendants, viz: Danda and Pingala, with swords in their hands. The god Bidhātā (Disposer, i. e. the god Brahmā) should be placed on one side with a pen in his hands."

On page 31 of the same book, it is laid down that the feet of the Sun-god should, on no account, be conceived or represented, either in his *Dhyāna* or in his picture or in making his image. Any one who infringes this injunction will be smitten with leprosy.

Mr. Gopinath Rao, in his Elements of Hindu Iconography, Vol. I. Part II., on page 87 of the original Sanskrit Texts quoted at the end, cites a passage from the Matsya-purāṇa, which is essentially different from the passage summarised above, which is quoted from the Vangavāsī Edition of the Matsya-purāṇa. Unfortunately, he has omitted to record the edition he used or the chapter from which the passage is taken. It appears from this passage that Sūrya should have a fine moustache, four arms and the dress of an inhabitant of the Northern Countries. His body should be covered by a coat of mail. He should have a girdle called Paliyānga. He should use sun-beams as bridles to his horses. Pingala should stand on his right and Daṇḍl on his left,

and the former should hold a style and a palm-leaf in his hands. These two, also, should be dressed in the Northern fashion. Two of the hands of Sūrya should hold lotuses. The remaining two may hold Shield and Lance, or be placed over the head of the two attendants, Dandi and Pingala. The sons of Sūrya, viz: Revanta, Yama, and the two Manus as well as the planets should be shown round Sūrya.

Brhat Samhitā, (P. 175. Vangavāsī edition) has the following instructions for making an image of Sūrya:—

"The Sun should be dressed in the Northern fashion; he should have two lotuses in his hands and should be surrounded by the heavenly bodies. His body should be protected by armour; he should have a smiling face, and a halo of light should surround his head."

Mr. N. N. Basu in his 'Archaeological Survey of Mayurbhanj,' p. 85, quotes from a manuscript called Vièva-Karmā-Silpa, now in his possession, but formerly belonging to the late Rājā Rājendralāla Mitra, which the learned Rājā copied from a manuscript at Tanjore. The text, unfortunately, is confused, but the following details can be gathered with some amount of precision. The Sun-god is to have a car of one wheel and seven horses, driven by a charioteer. His two queens Rājñī and Nikṣubhā, and two attendants Dandt-Skanda, and Pingala, the former with a conch-shell or a sword in his hand, are also mentioned. This text gives the figure of Varchcha in addition, who is to be represented as a shining horseman, supported on a lotus.

Similar instructions for making an image of Sürya are also found in the Bhavisya and the Agni-Purāṇa. From Bhavisya-Purāṇa, which appears to have recorded the most detailed account of the legends connected with the Sun-god and his worship, it appears (Chap. 124. and 130) that the lady standing in front of the Sun is Mahā-śvetā which is a name either

of the goddess Durgā or of Sarasvatī. The names Pingala and Danda or Dandī have also been explained. Pingala, who records the good and the bad deeds of people, is the god Agni or Fire, and Dandī is no other than Skanda, the Commander of the army of heaven.

The complicated nature of an image of the Sun-god requires that all the individual items about it should be considered and explained separately. But such a description cannot be properly followed without a recital of the legends recorded in the Purāṇas about the Sun-god and his family. These legends are as old as the Rg-Veda, where we find them almost in a fully developed form, and this fact points unmistakably to the early prevalence of solar worship, in a more or less concrete form, among the Aryan races.

"Ten entire hymns of the Rg-Veda"—says Professor Macdonell, in his admirable work on Vedic Mythology, (Sec. 14. P. 30)—"may be said to be devoted to the celebration of Sūrya specifically. Since his name designates the orb of the sun as well, Sūrya is the most concrete of the solar deities, his connection with the luminary never being lost sight of."

"He has a car which is drawn by one steed or by an indefinite number of steeds or by mares or by 7 horses (V. 45) or mares called Haritah or by seven swift mares."

Thus we meet with the seven horses of the Sun as early as the 5th book of the Rg-Veda. This number is stereotyped in the later Purāṇas, as well as in the traditions which have come down to us to the present day. It is interesting to note that the definite number of seven is given to the horses of the Sun-god after some vacillation in the Rg-Veda. In one passage of the Rg-Veda, Sūrya is said to be shining from the lap of the Dawn (VII-63) which is thus regarded as his mother; but the relationship of the Dawn to Sūrya as his wife or mistress is a far more prominent idea. Sūrya follows Uṣas, the Dawn,

like a young man a maiden. The Vaidic sages poured forth all the poetry and joy of their heart on this, their most graceful conception, and the unsullied beauty of the Usas seems to have moved these primitive poets to their depths.

Usas is not, however, the only wife of Sūrya. As Vivasvat, from whom Sūrya can hardly be distinguished in the Rg-Veda, and whose name in later literature is taken as equivalent to that of Sūrya, he is the husband of Saranyu, the daughter of the divine artificer Tvaṣtr, who in the Vedas is already more or less identified with Viśvakarmā, a god of similar attributes, and who becomes absolutely identical with the latter in later literature. The double of Saranyu, who is called Chhāyā in later literature, also makes her appearance in the Rg-Veda, X—17, 1—2. She is called Savarnā, and her son Manu consistently took the name of Sāvarnī Manu in later literature.

Sūrya's children are also enumerated. He is the father of the Asvins, of Yama and of Manu.

Surya has seven rays (VIII—6°). which are identified by Macdonell with his seven horses. The Wheel of the Sun, which becomes the "One wheel" of the Puranas, is also spoken of (IV—28°; V—29°). His function as a healer of diseases, for which he is famous in later literature, is also established very early, as he is invoked to drive away sickness, disease, and evil dreams. (X—37°).

The priestly family of the Angirasa Brahmanas, to whom the revelation of the 9th book of the Rg-Veda is attributed, is said to have caused Surya to ascend the sky by their rites (X—62). The Angirasas thus appear to have been associated with the solar worship from the earliest times and it is interesting to find in the later Purānas that it was the Angirasa Bhāradvājas,—the Magas or the Sākadvīpī Brahmins, who were mainly instrumental in spreading the worship of the

Sun-god in India. That the Sākadvīpī Brahmins had not forgotten their heritage, is clear from the inscription of the Sākadvīpī poet Gangādhara of 1059 Saka=1137 A. D. (Epigraphia Indica, Vol. II. P. 333). There, the Maga Branmins are said to have sprung from the scrapings of the Sun's body thrown out from the lathe of Viśvakarmā in the process of getting that body remodelled (Infra, P. 157).

Sūrya is an Āditya, i. e., the son of Aditi (wife of Kaśyapa, vide supra, p. 75-76). Kasyapa, who in later literature figures as his father, does not appear in the same capacity in the Rg-Veda; but his attribute as a Prajāpati or creator of beings, is referred to and this easily led to his union in later literature with Aditi, who even in the Rg-Veda, is pre-eminently the Universal Mother.

The Adityas or the sun-gods are stated to be 12 in number in the Purānas. But in the Rg-Veda, they are a much smaller number. The first total is six, viz:—Mitra, Aryaman, Bhaga, Varuna, Dakṣa and Amsa (Sec. 19, Vedic Mythology). In the last book of the Rg-Veda, the number is once stated to be 7 and once 8,—Aditi at first representing to the gods that she has borne only 7 children and afterwards bringing in the eighth, viz: Mārtanda. The seventh child, according to Prof. Macdonell, is Sūrya.

The Atharva-Veda states that Aditi had eight sons, viz: Mitra, Aryaman, Bhaga, Varuṇa, Amśa, Dhātr, Indra, and Vivasvat. So we have here three new Ādityas, viz:—Dhātr, Indra and Vivasvat, in addition to the eight we have already referred to. After this, the addition of Viṣṇu brought the total number of Adityas to 12, and these were identified in the Satapatha Brāhmaṇa with the 12 months of the year. The Vaidic list of the 12 Ādityas seems to have included Mitra, Aryaman, Bhaga, Varuṇa, Dakṣa, Amśa, Sūrya, Mārtaṇda, Dhātā, Indra, Vivasvat and Viṣṇu. In the later

Purānas, this list varied and the following comparative lists of the names of the \bar{A} dityas will be interesting study:—

| No. o. Aditya | Vaidic literature. | Bhavisya Purana | Kurmma Purana, | Bhagavata†. | Sabda-Kalpa- Druma. |
|---------------|--------------------|-----------------|---------------------------|-------------|------------------------|
| x | Mitra | Do | Do | Do | Do |
| 2 | Aryaman | Do | (a) Do (b) Bhaskara* | Do | Do |
| 3 | Bhaga | Do | Do | Do | Do |
| 4 | Varuna | Do | Do | Do | Do |
| 5 | Daksa | Parjjanya | (a) Parjjanya (b) Ravi | Savita | Savita |
| 6 | Amsa | Do | Do | Rudra | Bidhata |
| 7 | Surya | Pusa | Pusa | Surya | Pusa |
| 8 | Martanda | Tvasta | Do | Do | Do |
| 9 | Dhata | Do | Do | Do | Do |
| 10 | Indra | Do | Do | Pusa | Do |
| 11 | Vivasvat | Do | D | Do | Do |
| 12 | Visnu | Do | Do | Visnu | Urukrama |

It will appear from the above table that the original eight enumerated by the Atharva-Veda, and Visnu, a later addition, retained their position as Âdityas all through the Pauranic period, but variations took place as regards the remaining three. It does not appear whence the list of the Adityas in Sabda-Kalpadruma was compiled; but this list, as well as the list in the Bhāgavata, have alternative proposals for Amsa and the latter for Indra also.

[†] Quoted in Apte's Sanskrit-English Lexicon.

[•] On page 188 (Vangavasi edition) in enumerating the presiding Adityas of the 12 months, the place of Aryaman is take by Bhaskara.

The legends recorded in the Vedas are considerably modified in the Purāṇas. The legends about the Sun-god and his family are to be found in the Bhaviṣya, Viṣṇu, Matsya, Kūrma, Garuḍa and other Purāṇas. The account of the Bhaviṣya-Purāṇa appears to be the most direct descendant of the Vaidic legends. Bhaviṣya gives the name of Visvakarmā's daughter and Sūrya's wife as Sureṇu and cites several variants of the name. Sureṇu, as is easily recognised, is the same as Saraṇyu, the daughter of Tvaṣtṛ of the Vaidic literature; and the fact that her original name is remembered only in the Bhaviṣya-Purāṇa, while all the other Purāṇas give only the variants cited in the Bhaviṣya supports Mr. Pargiter's contention that Bhaviṣya-Purāṇa was the seurce of all the other Purāṇas.

The story, however, is not exactly the same in all the Puranas, but each has slight variation of its own. The following is the main outline of the story. Viśvakarmā had a daughter, Sureņu, (variously called Rājūī, Samjūā, Dyau, Tvastrī. Prabhā and Prajñā and sometimes made into two or more different personalities) who was married to Sūrya, to whom she bore Yama and Manu as well as a daughter Yamuna or Yami. The burning heat of the sun, however, became more and more intolerable to his wife who fled to her father's home, keeping her earthy double, variously called Niksubhā, Chhāyā or Savarņā, in attendance on Sūrya, Sūrya obtained two more sons, a second Manu called the Savarni Manu, and Sani, through Chhāyā, as well as another daughter Tapati. The step-motherly behaviour of Chhāyā to the children of Surenu revealed her personality and Surya, in great anger, went in search of Surenu. Her father informed him that unable to bear his intolerable heat, she had come to him for shelter. Being refused, she had preferred a retirement to the cold regions of the North (where she was wandering about

in the shape of a mare) rather than go back to her husband whom she could no longer tolerate. Viśvakarmā assured Sūrya that in his present shape he was unbearable and if he wanted to recover his wife, he must submit his unsightly form to a process of remodelling. Sūrya, in his distress, consented to the operation and Viśvakarmā, the divine artificer, placed Sūrya on his lathe and produced a beautiful form from Sūrya's burning body. His legs, however, remained as they were before. Thus improved in appearance, he went to Surenu in the form of a horse and had three sons by her, viz: the divine twin Aśvins and Revanta, the lord of horses and horsemen.

Let us now proceed to consider individually the several features of an image of the Sun-god.

A. The Boots of the sun-god.

The Matsya-Purāna, after recounting how the feet of the Sun-god were left unfinished by Viśvakarmā, adds (Page 31, Vangavāsī Ed.):—"So, in the matter of the worship of the Sun, no one anywhere fashions his feet. If it is done, it gives leprosy. In picture, as well as in images placed in temples, the devotee should carefully refrain from conceiving the feet of the Sun-god." The Brhat-Samhitā also directs that the body of the Sun-god should be hidden up to the thighs or the breast*.

In the earliest images, the god is made to stand in such a manner in the hollow of the car that his legs are invisible, as is the case with the image of the Sun-god on the Buddha-gayā railing, (Vide Rājā Rājendra Lāla Mitra's Buddha Gayā or

[•] The words Uru—thigh, and Urak—breast, being very much alike, led early to a confusion of meaning, as is evident from some images which are represented only with the head and part of the breast, while others are represented down to the thighs.

Cunningham's Arch. Surv. Report, Vol. V.) as well as with the image at Ellora. (Rao's Iconography, Plate LXXXVIII, fig. 2). The image of the Sun-god noticed in Sec. 31, p. 27-28 of the report of the Superintendent, Archaeological Survey, Burma, for 1922-23, discovered from Mrohaung in Arakan, is also an image of this class. Two images of the Sun-god from Behar, now in the Indian Museum, - (Supplementary Catalogue, P. 78, No. 3925 and the next one on the next page) similarly do not figure the legs of the god. In the Bengal images, another expedient was employed. The sculptors fashioned the outlines of the legs of the god, but like the Divine Artificer of old, left them uncarved. The uncarved portion thus appeared as if covered by leggings or boots, but they were not so in reality. Thus the so-called boots of the Sun-god may probably be nothing but the finished outlines of Surya's uncarved legs.

The following points, however, are in favour of their being taken as boots or leggings.

- (i) The top of this uncarved portion is sometimes found ornamented and pointed outwards like a dog's tongue, while the toe is sometimes fashioned like the toes of shoes used in upper India.
- (ii) The two wives of the Sun-god and kis two male attendants also have their legs and feet similarly covered. There is reason in leaving the legs of the Sun-god uncarved, but there is absolutely no reason why his attendants should be similarly treated. The Brhat-Samhita directs that the Sungod should be given a 'Northern' dress, while the passage of the Matsya-Purana quoted by Mr. Rao directs that his attendants Danda and Pingala also should be dressed in the 'Northern' fashion. The sculptors may have taken advantage of this prescription of 'Northern' dress to give boots to the Sun-god, as well as his attendants, and thus evade representing the Sun's legs. It should be mentioned, however, that I have not

succeeded in finding any text in which the legs of the Sun-god are expressly directed to be covered by long boots or leggings.

B. The ornaments and apparel of the Sun-god.

The most notable of them are his girdle, his breast-plate or armour and his double cloth. (বস্তব্য-স্বেশ্পেড:। Matsya-Puraya). The first two are practically universal, but the two cloths, though present in most of the Bengal images of the Sun-god, are occasionally found absent. The girdle almost always takes the form of a highly ornamental belt furnished with a dagger on either side, - perhaps an accompaniment of the 'Northern' dress. In the unique figure of the Sun-god in metal, noticed below, from Deulbadi in the Tippera district. in which the god is represented as sitting cross-legged, the girdle is placed round the abdomen of the god. The breastplate most often takes the form of a knot formed on the chest by the interlacing of lines passing round the shoulders and under the arms; but sometimes it takes the form of a thin ornamental scarf crossed over the chest and of such fine texture that the body shows through it.

Of the pair of cloths required to be given to the Sun-god, one is that which the god wears as a *dhuti* and which is held fast round the waist by the girdle. The second one is sometimes folded and hung in front from the girdle and sometimes rolled like a scarf and attached to some portion of the body.

The ornaments of Sūrya, viz: the necklace, the ear-rings, the crown &c., do not call for special mention, as they are mostly common with other images.

C. The wives and children of the Sun-god.

Sūrya, as we have already seen, had originally two wives, Uṣas and Śaranyu, who became Surenu in the Bhaviṣya-Purāṇa. The earthy double (Mahīmayī Chhāyā) of Surenu, who was called either Chhāyā or Nikṣubhā, was added later on, as the third wife of Sūrya.

In the Bhavişya-Purāṇa, 79-9, the etymology of the name Nikṣubhā is given, from which it appears that the word is formed from the root su, to bring forth. Nikṣubhā is explained as an appellation of the Earth, because she creates the mortals, the disembodied spirits and the gods, and supports them with food, herbs, wine and nectar.* The term 'earthy double' is significant and when we find that Dyau (the Firmament) is mentioned as one of the alternative names of Surenu, daughter of Viśvakarmā or Tvaṣta, we at once realise that the Vaidic pair Dyāvā-Prthivī (the Earth and the Firmament) were conceived as the two wives of the Sun-god,—an extremely natural conception.

The intermediate stage in the growth of this idea may be found in the 4th part of the 15th Chapter of the Aitareya Brāhmaņa (Vangīya Sāhitya Pariṣat Edition, edited by Principal Trivedī, p.321) where the goddess Dyau, Uṣas, Go and Pṛthivī are said to be 'coupled' with, i. e married to Sūrya by the previous invocation of Sūrya before they themselves are invoked.

The principal wives of the Sun-god are therefore three in number:—Uṣas, Dyau and Pṛthivī, i. e., the Dawn, the Firmament and the Earth. Uṣas stands by herself, and only

^{*}নিকুভা স্যতে ৰক্ষাদলৌষধিক্রায়তৈ: ৷
মর্ত্যান্ পিতৃংক দেবাংক তেন ভূনিকুভা মৃতা: ॥
ভবিত্ত-১৯১১

rarely has Sandhyā (the Evening) added as a co-wife. Dyau has several names, such as Sureņu, Rājnī, Samjnā, Tvaṣtrī, Prabhā, Suvarchasā etc. These are sometimes differentiated into individual personalities. The third one is variously called Nikṣubhā, Chhāyā, Savarṇā or Pṛthivī. Uṣas, who is so important a goddess in the Rg-Veda, is hardly mentioned as a wife of Sūrya in the Purāṇas or Silpa-Sāstras, probably because she had no children, while the latter two are always prominently mentioned. The Bengal sculptors, however, hardly ever failed to represent the miniature figure of Uṣas in front of the Sun-god, between the god himself and his charioteer Aruṇa, just in the place assigned to her in the Rg-Veda. The following appear to be the chief children of Sūrya.

From Usas — none. She is said to always retain her youth.

From Surenu — Vaivasvata Manu, Yama and a daughter Yami or Yamunā.

From Niksubhā — Sani, Sāvarņī Manu and a daughter Tapatī.

From Surenu in her form of a mare—the twin Asvins and Revanta.

D. Surya's chariot of one wheel and his charioteer-

Chapter 125 of the Matsya-Purāṇa, from verse 38 to the end, is devoted to the description of the one-wheeled car of the Sun. The description is extremely interesting reading, as it is clear from the beginning that not a material car but an allegorical one is being described. Unfortunately, the passage is rather obscure and is difficult to understand without a knowledge of Indian Astronomy.

The Chariot of the Sun moves on a single wheel (the apparent uncersing motion of the Sun from north to south and south to north?), but it has also eight smaller wheels, (the orbits of the planets?). The length of the pole is twice the middle part. (Does it mean to say that the path is elliptical?). The different parts of the Chariot are composed of different measures of time, ranging from seconds to aeons. The Chariot of the Sun has got some sort of connection with the Polar Star, but I cannot follow what is exactly meant. The passage appears to mean that the Chariot is attached to the Polar Star by strings and round that star it is revolving like a potter's wheel.

The Charioteer of the Sun is Aruna, the elder brother of Garuda, the famous bird-vehicle of Visnu. The story of the premature birth of Aruna is to be found in the Mahābhārata and need not be repeated here. He was only half formed on account of his premature birth and is represented as such on images of the Sun-god. Aruna literally means the first ruddy gleam of the coming Dawn. He is undoubtedly a personification of that ruddy gleam and, as such, is correctly placed in the fore-front of an image of the Sun-god. Behind Aruna is placed Dawn (Usas) and the Sun-god is placed immediately behind the Dawn.

E. The seven horses of the Sun-god.

Prof. Macdonell, on page 31 of his 'Vedic Mythology,' says that Sūrya's horses represent his rays which are seven in number. The later Purānas, while enumerating the

^{*}Reference is given to the 16th Rk of the 61st Sukta of the 8th Mandala of Rg-Veda; but the reference seems to be wrong, as that Rk speaks of Rudra and not of Surya or his rays,

seven rays of the Sun, are however unanimous in stating that the seven horses are the seven metres. These seven metres are—Gāyatrī, Bṛhatī, Uṣṇik, Jagatī, Pamkti, Anuṣtup and Triṣtup. (Kūrma-Purāṇa, Vangavası Ed., p. 186).

The seven rays, as Prof. Macdonell has pointed out, are already mentioned in the Vedas. Kurma-Purāņa (Vangavāsī Ed., p. 188) says that the Sun has innumerable rays, of which seven are the chief. These are Suṣumua, Harikeśa, Viśvakarmā, Viśvaśravā, Samjadvasu, Arbhavasu and Svaraka. They are evidently of different colours, as each is said to nourish a different planet and each planet is given a different hue in the Hindu astronomy. It appears from this that the spectrum may not have been unknown to the Purāṇas.

The first ray Susumna nourishes the moon and it is said to shine slantingly upwards. Five of the remaining six nourish the planets Mercury, Venus, Mars, Jupiter and Saturn respectively.

F. The attendants of the Sun-god.

The three wives of the Sun-god, who invariably accompany him, have already been enumerated. On the left stands the daughter of Viśvakarmā and on the right her earthy double; immediately on the front of the Sun-god stands Dawn. His charioteer Aruna has also been already noticed.

The other attendants are the two male figures on the two sides and the two miniature female figures at the two extremities. Of the male attendants, the one to the right is always represented with pen and inkstand in his hands. The left one most often has a sword in his right hand, sometimes a staff, rarely a conch-shell.

All the authorities are practically unanimous in calling the figure on the left as Danda, Dandi or Dandanāyaka, meaning Skanda, the leader of the Heavenly Army. But in some images, (*Vide* No. [2] below) the image of Skanda is separately represented elsewhere, and so the figure on the left may have also been taken by some as Yama, one of the sons of the Sun-god.

The figure on the right is usually called Pingala. He is represented as a bearded, pot-bellied man with pen and inkstand in his hands. He is usually taken as the god Agni (Fire) and has resemblance to that god in having beard.* In the Bhavisya-Purāna, chap. 124, he is expressly called Agni, engaged in recording the good and the evil deeds of people and called Pingala because of his pingala or tawny colour.

But that he was also sometimes taken as the god Bidhātā (the Disposer), i. e., Brahmā, is apparent from ch. 261. p. 902 of the Matsya-Purāṇa where Bidhātā with pen and inkstand in his hands is directed to be placed on one side of Sūrya. This is further corroborated by the statement found in the Bhaviṣya-Purāṇa itself (ch. 140) that the Maga Brahmins, the worshippers of Sūrya, used to wear beards, because Brahmā on the chariot of the Sun-god and the Sun-god himself have beards.

The miniatures of the Adityas, the planets, the zodiacal signs, the seven Rsis, as well as the sons of the Sun-god, are sometimes found represented on an image of the Sun-god.

Solar worship, as we have already seen, is as old as the Vedas; but though allegorical allusions to his car, his horses, his wives, are fairly common in the Vedas, the divine energy

^{*&}quot;Agni should be given the sacred thread and he should have long beards. He should have Waterpot in his left hand and Rosary in his right." Matsya-Purana, P. 903.

of the dazzling luminary is more the object of devotion there than his concrete form. The most sacred hymn of the Vedas, the Gayatri or the Savitri, which all Brahmins must recite every day, is a verse addressed to the god Savity, another name for the Sun. Here, the divine energy of Savity is prayed to, for leading the intellect ever onwards. We need not stop to consider the absence of beggarliness, and the spirit of sturdy independence and self-reliance breathing through this noble hymn of the Rg-Veda, which is considered by the Brahmins as the essence of all the Vedas. We are here only concerned with the fact that the Divine Energy, and not the Form of the Sun-god, the most brilliant object available to mankind for contemplation, is the subject of devotion in this hymn. Gradually the myths, which are already well-developed in the Vedas, began to crystalize. All traditions point to the Arvan community in Scythia as the people who were the first worshippers of the Sun-god. The introduction of solar worship in material form in India is ascribed to Samba, son of the renowned Kṛṣṇa. Samba is said to have been cured of leprosy by worshipping the Sun and thereon to have installed a golden image of the Sun-god at Multan.

Instances of solar worship are common from the time of the Gupta Emperors. The Mandasore inscription of the time of Kumāra Gupta records the erection of a temple of the Sun-god in 437 A. D. The Indor plate of his son Skanda Gupta records a grant for the maintenance of a lamp in a temple of the Sun, (465-66 A. D.). The Gwalior stone inscription of the 15th year of Mihirakula (Fleet, p. 161) records the erection of a temple of the Sun-god.

The Vardhana Emperors, who succeeded the Guptas, were staunch worshippers of the Sun-god. Their very names, such as Aditya-vardhana, Prabhākara-vardhana, indicate their faith, and Emperor Harşa expressly applies the epithet of "Paramā-

dityabhakta" (great devotee of the Sun-god), to his ancestors in his copper-plate inscriptions. Yuan Chwang, who was present at the Court of Harşa-vardhana, mentions a temple of the Sun-god at Kanauj, which had 1000 attendants attached to it.

The Shahpur Image inscription of Aditya Sena (672 A.D.) and the Deo Barnarak inscription of Jivita Gupta, his descendant, of the family of the Guptas of Magadha who succeeded the Vardhanas in the sovereignty of Eastern India, both relate to solar worship. The seated metallic image of the Sun-god described below appears also to belong to this period. The very great number of images of the Sun-god that are found all over Bengal, belongs to a much later period and testifies to the popularity of the deity even during the long period of the supremacy of the Buddhist Pala Kings. The Varmans and the Senas, who followed the Palas, specifically call themselves Saura, i.e., worshippers of the Sun-god. The solar worship in Orissa culminated in the stupendous structures at Konārak which still stand on the sandy coast of Orissa,-mute witnesses to the great popularity of the Sun-god in Eastern India,

The most famous image of the Sun-god in India was that at Multan, whose temple was visited by Yuan Chwang. He saw there a magnificent temple of the Sun-god,—profusely decorated. The image was of cast gold. "The Kings and high families of the Five Indies all worship the Deva"—writes this zealous Buddhist with admiration, who had hardly called the worshippers of the Brahmanical faith by any other epithet than 'Unbelievers' all through his 'Travels'.

The Sanskrit texts all point to Sāmba, as the founder of this image. In Varāha-Purāṇa, ch. 177, p. 565, the story of how Sāmba was cursed by his father Kṛṣṇa with leprosy because the beauty of his person had moved the hearts of

his step-mothers, is narrated at length. From a passage there, it appears that on his recovery by worshipping the Sun, he established three temples in India. One in Udayachala (the mount of the sun-rise), a second at Mathura, and the third at Sambapura, representing respectively the morning. the mid-day and the evening sun. Udayāchala may be the same as Udayagiri, midway between Cuttuck and Puri in Orissa. The Arka-Keetra or the Zone of the Sun in Orissa. which includes the locality of the temple of the Sun at Konārak, is well-known and is claimed in the Kapila-Samhitā (which appears to be a later work) as the original place of Samba's austerities. (M. Ganguli's 'Orissa and her Remains'-p. 439-441). The worship of the Jagannatha at Puri is also supposed by some to be connected with solar worship and the image itself is supposed to be a primitive representation of the orb of the Sun.* It is noteworthy that the car festival of Jagannatha at Puri is a feature which was also observed in the worship of the Sun-god at Mathura and Sambapura, and the Varaha-Purana extols the merit accruing to the pilgrims, who, having attended the car festival of the Sun-god at Mathura, also attend the same festival held in honour of the Sun at Sambapura, which was held on the Saptami Tithi in the month of Magha.

Sāmbapura is without doubt the present Multan. The Bhaviṣya-Purāṇa, ch. 74, states that it stood on the Chandrabhāgā river, one of the five branches of the Indus. The Chandrabhāg↠is the modern Chenub on which Multan stands. But the identity of Multan and Sāmbapura is placed

^{*}Vide Dr. Bloch's Supplementary Catalogue of the Archaeological Collections in the Indian Museum. Section on Images of the Sun-god, p. 79, foot-note.

[†] It may be noted that Konarak also stands on a small stream called Chandrabhaga, and this fact must have easily lent to the clever fake of the Kapila-Samhita in making it out as the original place where Samba established the image of the Sun-god.

beyond doubt by the following observation of Alberuni, Vol. I, p. 298.

"Utpala, a native of Kashmir, says, in his commentary in the book Samhitā regarding this subject: 'The names of countries change and particularly in the Yugas. So Multan was originally called Kāsyapapura, then Hamsapura, then Bhagapura, then Sāmbapura and then Mūlasthāna, i. e., the original place'."

That the car festival at Sāmbapura was no myth and had an all-India renown, is evident from the following passage in Alberuni, vol. II, p.184.

"The Hindus of Multan have a festival which is called Sambapura Yātrā. They celebrate it in honour of the Sun-god and worship him." From astronomical calculations given after this to show how the exact date of the festival is to be determined on the almanac, it appears that it had a permanent place in the almanacs of the period.

The figure of the Sun-god of Multan appears on three coins (circa 500 A. D.) illustrated by Cunningham in Vol. V of his Archaeological Survey Roports, on Plate XXXVII. Only the bust of the god appears on the coins which depict him as a rayed god wearing armour.

The golden image which Yuan Chwang saw, may have been the original image established at Sāmbapura. It was destroyed by Muhammad Bin Kasim. It appears to have been 230 maunds in weight. (Vide Dowson and Elliot, History of India by its own Historians, Vol. I, p. 206).

A fresh image appears to have been installed after this sacrilege, for Alberuni describes the image in his time (Vol. I, p. 116) to have been of wood and covered by Cordovan leather. It appears (Cunningham, Arch. Surv. Rep., Vol. V, p. 119) that this image continued to exist down to the 17th century when it is said to have been finally destroyed by Aurangzib.

8. A. (iii) a Image of the Sun-god in black stone, 410"x 25". It is an elaborately ornamented image with the Kritimukha sign at the top. The god stands erect in his car. His cloth descends down to the knee and a second piece of cloth is flatly hung in his front. The girdle which holds his cloth tight round the waist, is profusely ornamented and is further decorated with artistic hangings. Two daggers are attached to the girdle on the two sides. The leg of the god is covered by high foot-wears, the upper fringes of which are artistically carved. The breast is protected by armour, the outlines of which intertwine to form a knot on the breast. The god wears elaborate necklaces and ear-rings and an artistically worked coronet bedecks his head. He holds two lotuses in his two hands which rise a little above his shoulders. Bearded, potbellied Pingala, also in top-boots, stands on the right side of the god with pen and inkstand in his hands. Danda, who is also shown in armour and top-boots, stands to the left with a sword in his right hand and with the left resting on a staff.

The two wives of Sürya, viz: Surenu and Niksubhā, stand respectively on the left and the right side of the god. The goddess Uṣā (Dawn) in miniature is placed in front of the Sun-god. The half-bird Aruna is driving Sun's chariot of One Wheel and Seven Horses. Below Aruna is represented a curious gaping bi-ped, whose upraised trunk Aruna holds in his right hand, which evidently is serving him in place of the gathered reins of the Seven Horses. This is probably the Nāga spoken of in certain texts, which serves to rein the Seven Horses of the Sun (Nāgarajju). The two female Archers shooting arrows are also shown to the right and the left of Pingala and Danda. The centaur-upon-elephant design is exhibited on the two perpendicular sides of the piece, while above these are a pair of Vidyādharas.

Found at Sukhabāspur, P. S. Munsiganj, District Dacca. Presented by Rai Rameśa Chandra Guha Bahadur of Vajrayogini.

3. A. (iii) a. Image of the Sun-god in black stone, $4'3'' \times 2'4''$. The *Umbrella* sign is exhibited at the top. The Details are very much like No. 1. This image has 11 \bar{A} dityas in addition, which are represented in miniature round the main image. The lower part of Arupa is fashioned like a bird.

Found somewhere in Vikrampur, District Dacca, and procured by the late Babu Vaikuntha Nātha Sena of Sonārang who presented it to the late Babu Mohinī Mohana Dāsa of Savjimahāl, Dacca. Presented to the Dacca Museum by the wife of Mohinī Babu.

3. A. (iii) a. Image of the Sun-god in black stone, $43^{\prime\prime\prime} \times 23^{\prime\prime\prime}$. The face of the image was damaged through an incautious stroke of the spade when raising it from the ditch in which it was found. It has a short votive inscription on the pedestal, in the Bengali script of the 12th century A. D., which reads, Subhachittadāsasya, i. e. of Subhachitta Dāsa. This image is almost a replica of No. 2, described above. It may be noted that there is a third image, discovered from Ārial (about four miles to the east from the find-place of the present image) and now preserved in the Dacca Sāhitya Pariṣat, which is also identical with these two. These three images appear to have been the work of the same sculptor.

Found at Nāhāpārā, P. S. Munsiganj, Dt. Dacca, and presented by Babu Jagadīśa Kumāra Mazumdar.

 $\frac{3. \text{ A. (iii)}}{4}$. Image of the Sun-god in black stone, $3.5\% \times 1.9\%$. The image possesses no sculptural sign at the top. The 11 Adityas are present. It resembles No. 1 in all other

particulars. The figure of Uṣā is comparatively bigger than what is found on most images. The Nāga below Aruņa is present.

Found somewhere in Vikrampur and obtained from the Vaisnava monastery at \bar{A} bdullāpur, P. S. Munsiganj, Dt. Dacca.

3. A. (iii) a. Image of the Sun-god in black stone, $4'2'' \times 1'11''$. The image has the Krttimukha sign. The knot on the breast is absent. Its place is taken by an armour of different design, the outlines of which are shown. The $N\bar{a}ga$ below Arupa is absent. In all other particulars, it resembles No. 1.

From the Raghurampur Excavations.

**S.A.(13) **A. (13) **A.

Found at Nāhāpārā, P. S. Munsiganj, District Dacca, and presented by Babu Jagadīśa Kumāra Mazumdar.

 $\frac{3. A \cdot (0.11) a}{7}$. Image of the Sun-god in black stone about 2 in height. The image has the *Krttimukha* sign and the 11 Ādityas. No other feature calls for special notice.

Found somewhere in Vikrampur and presented by Rai Ramesa Chandra Guha Bahadur.

As already stated, images of the Sun-god are very numerous in the mofussil villages of Eastern Bengal. It is needless to notice all the images known, as most of them are more or less of the same type. Below are described only four that appear to have peculiarities above the common.

- [1. An image of the Sun-god in octo-alloy metal, about 6" in height. The god sits inside a car of one wheel while seven spirited horses are represented underneath the car as drawing it along. There is a prominent girdle round the abdomen of the god. The Nāga below Aruņa is also very prominent. The miniature is undoubtedly a remarkable sample of the East Indian Art of the 7th—8th century A. D. The image was discovered in company with an inscribed Sarvvāņī image (see infra, 3. B. (ii) f; and supra, 3. A. (ii) i—[1], p. 143) from some ruins in the village of Deulbādī, in the Tippera District, some 22 miles south of Comilla. It has now been taken and set up in the temple at Chandīmudā, close to the Lālmāi station on the A. B. Railway.
- 2. Image of the Sun-god worshipped in the house of the Gosvāmi's at Sonārang, P. S. Tangibādi, District Dacca. The image is one of black stone, about 4'6" in height and is the most elaborate image of the Sun-god that has up till now come to the author's notice, in the eastern districts of Bengal. The image is very peculiar in one respect. Except the Kritimukha at the top and the figures of the two flying Vidyadharas on either side of the head of the god, there is not a single other redundant detail over the whole sculpture, which, thus, has a singularly bald and plain look. The want of decorative details, however, is more than made up by the number of miniature figures that crowd the piece. Besides the figures of the eleven Adityas, which are often met with on images of the Sun-god, and the usual male and female companions of the Sun-god, the piece contains the representations of the following:-
- (i) Eight planets, which, with the Sun-god, complete the traditional number nine.

- (ii) The twelve zodiacal signs.
- (iii) Miniature figures of Karttikeya and Ganesa,

All these are on the right side of the god. Over the elaborate halo that surrounds his head:—

(iv) Six male figures sitting cross-legged. It is not clear whom they represent. The Rsi's are said to be companions of the Sun-god, but their number is seven. The six seasons?

To the left of the god :-

- (v) Seven female figures sitting cross-legged, one above the other, and two more, similarly arranged, closer to the Sun-god. The first seven probably represent the Seven Mothers (Saptamātrkā). It is not clear who the additional two are.
- 3, A fine image of the Sun-god in black stone found at Rājair in the Faridpur district. The sculptor has succeeded in stamping a very pleasing smile on the face of the god, which does credit to his skill. Danda has no sword in his right hand. His left hand rests on a staff. The most remarkable feature about the image is the exquisitely carved kañchuka or ceat of mail which clings to the body of the god like a piece of finely embroidered muslin.
- 4. Image of the Sun-god in black stone, about 4' in height. It was found somewhere in the Tippera District and is now preserved at the house of the late Babu Anukula Chandra Rāya at Comilla. The Umbrella sign is prominent on the top. The peculiar feature about the image is that the 11 Ādityas are represented in a sitting posture. In the same compound is to be found one other image of the Sun-god of about the same height, with Umbrella sign, and with the 11 Ādityas in sitting posture.]

3. A. (iii) b. REVANTA.

Revanta is a comparatively little known deity. Indeed. his exact identification was unknown until Pandit B. B. Vidyāvinoda, in J. A. S. B. 1909, p. 391 identified some images as those of Revanta, by a close study of the images of this class (all from Behar) in the Indian Museum, No image of Revanta from Bengal is known* except the one now in the Dacca Museum. This was discovered from a big tank at Bad-kamta in the Tippera district. This tank, with some other tanks and old ruins enclosed within a dried up moat, evidently marks the site of an old royal settlement. Elsewhere (J. A. S. B., 1914. A forgotten Kingdom of East Bengal.) I have identified Bad-kāmtā as the capital of the Khadga line of kings, rulers of the kingdom of Samatata. (Also vide supra, p. 6-7). Unfortunately, the image was discovered in a sadly mutilated state and many of the details are lost. It appears to have suffered from wilful mutilation. The pedestal is chopped off, with any inscription that it might have contained. The use of the chlorite stone and the style in general would, however, suggest that the image does not belong to a period earlier than the 10th-11th century A. D.

The story of the birth of Revanta has been given in the introductory note on the images of the Sun-god. Revanta was begotten on Surenu, by Sürya in the shape of a horse, while she was wandering in the north polar regions in the shape of a mare. The divine twin Asvins, the physicians of heaven, were born first and then came Revanta.

Pandit Vidyāvinoda had to base his identification of Revanta on only a single line of Brhat-Samhitā of Varāha mihira (circa 5th century A. D.), viz: Revanto-'śvārūdho

^{*}The image catalogued as Revanta in the catalogue of the Rajsahi Museum appears, from the description given, to be an image of Vatuka Bhairava.

mṛgayākrūdādi-parivāraḥ (Vangavāsī Ed. 58/56); i. e. Revanta should be represented on horse-back accompanied by a hunting party. But there are several other Sanskrit texts that throw much light on Revanta. The following passage of the Mārkaṇdeya-Purāṇa, ch. 108, verses 11, 19—22, give some interesting details about Revanta and his functions.

From the end of the ejaculation sprang Revanta, riding a horse, his body protected by armour, with a sword and a bow in his hands and provided with arrows and quiver.

He was given the overlordship over the Guhyakas. Then the lord on whom people meditate (i. e. the Sun-god) addressing Revanta said: 'My son, you will win the worship of innumerable multitudes. At the time of natural calamities like forest fires and hig blazes, or apprehended invasion by enemy or loot by free-hooters, those mortals that invoke thy aid shall be freed from great dangers. When worshipped and propitiated, you shall give to your worshippers welfare, riches, happiness, kingdom, health, fame and advancement."

The Agni-Purāna calls Revanta 'a horseman'; but the most elaborate details about his worship are to be found in the Kālikā-Purāna, chapter 80. The worship of Revanta described there appears to be the concluding worship in the rite of Nīrājanā, the performance of which was incumbent on every king. This Nīrājanā rite was performed after the worship of the goddess Durgā in the autumn and lasted for seven days. It was a kind of military and religious ceremony performed by kings or generals of armies in the month of Āŝvina, preparatory to a campaign. It was a general purification, by means of sacred mantras, of the king's priests, his ministers and all the various component parts of an army, together with the arms and implements of war. It was also accompanied by a kind of triumphal march, parade and mock-fight.

Revanta was worshipped on the 7th day after the worship of several other gods had proceeded during the previous six days accompanied by Yajña or Sacrifices. An image of Revanta was installed outside the city gate. Revanta is described here as having two strong arms and his body shining with armour. He should have his hairs restrained or covered by an apparel (meaning probably the pugree). He should have a whip in his left hand and a sword in the right, and he should be placed on a white horse and worshipped with the same rites as used in the worship of the Sun-god.

After the worship of Revanta, the purification of the army followed and then came the mock-fight, consisting in the destruction of the earthen representations of the enemy's forces. Finally came the triumphal march up to a distance of two miles, after which the king, accompanied by his followers, returned to the capital.

Under the word *Tithyāditattvai*, the Sabda-kalpa-druma quotes a text* which shows that the worship of Revanta was also enjoined on those who had riches, as well as on those who possessed horses.

The image described on page 448 of the excellent work "Orissa and Her Remains" by Mr. M. Ganguly as an image of the Sun-god on horse-back, appears, from the description given, to be an image of Revanta. Another image of Revanta is illustrated on Plate XVI, No. 7, of Martin's Eastern India, vol. 1, page 99.†

পৃজাঃ সাবৈশ্চ রেবক্কো তথা বিভববিস্তরে:।

^{† &}quot;On the outside of the door is a very curious sculpture which is called Bhairab, but seems to me to represent prince riding out to hunt the antelope. He is accompanied by archers, musicians, targeteers, women, dogs etc. The animal on which he rides is by the natives called a sheep, but I presume, was intended to represent a horse."

 $\frac{3. A. (i\,i\,i\,)\,b.}{1}$ lmage of Revanta in black stone, $3'\,6\frac{1}{2}'' \times 2'\,11''$.

Revanta is represented as a young hunter in top boots, riding on horse. He is carved as he would appear when viewed from the right side. The horse has an artistic cover placed on its back to which is fixed a saddle with high pommel and back, between which Revanta sits gracefully. He holds the reins of the horse in his left hand. The right hand, along with the right half of the body, seems to have been hammered away and lost. The horse, a cantering spirited animal, has also lost its two legs on the right side and suffered other damages. A row of tinklers is found strung round the remaining front leg of the horse.

A mutilated male attendant holding an umbrella over the head of the god is seen at the back. Below him is represented a man with a sword in his right hand. To his left stands a lady, perhaps his wife, with a frolicsome child at her feet. To the left of Revanta, (seen underneath the belly of the horse) an archer has shot an arrow which has struck a boar flying ahead. Another, a smaller boar, is depicted in front of the wounded one, while a dog stands by the archer. The front leg of the horse is raised in a canter and appears as if it would come down on the wounded boar.

In the front panel, seven ladies are seen, bearing flowers and fruits, and water in a pitcher; below them, four male attendants are depicted. Two of them have swords in their hands, the third a club, and the fourth a hawk.

Found from the western tank within the most at Badkāmtā, District Tippera, and presented by Babu Anukula Chandra Rāya, B. A.

3. B. GODDESSES.

The part that woman is designed by nature to perform in the propagation of the race is too important to be ignored even by the meanest intelligence. The Seers of the Vedas could not but perceive that there the woman's part far transcended the man's, and, as such, deserved grateful recognition not only in material life, but also in the intellectual region of worship. The intellect of the Vedic Seer had been illumined by the vision of the One whom the motionless, inscrutable, deep, dark void in labour gave birth to. The majesty of this August Mother could not but be early realised. She is called Aditi,-Boundlessness personified. Scholars have expressed surprise at 'so early a personification of such an abstract idea' (Prof. Macdonell, Vedic Mythology, P. 122); but the idea does not appear to be more abstract than the conception of the birth of the One when time lay undifferentiated by day and night and existence existed not,-the conception of a boundless Void being only its natural premise.

Aditi is the Universal Nature. She is the spouse of Rta, the cosmic order or Law prevailing in Nature. She is the sky, the air, the mother, the father, the son. She is whatever has been born; she is whatever shall be born. (R. V. 1—89°. A. V. VII—6'). She is thus the Universal Nature and the Universal Mother. According to Max Muller, Aditi is the earliest name invented to express the Infinite as visible to the naked eye, the endless expanse beyond the earth, the cloud and the sky. (Vedic Hymns. S. B. E. 32, 241).

In the Atharva-Veda, VIII—9, 10, this Universal Nature is designated by a new term, Virāj. 1t is she who first shone out and came into being; it is she who is the mother of the three worlds. (VIII, 9—11). She was the Universe in the

beginning. She gradually manifested herself in the created things and beings and in the Laws of Nature. Her identity with the old Aditi is also hinted at in A. V. VIII—9—21. She is addressed as Svadhā in VIII—10. 11, 23. She is called Illusion in VIII—10.22.

The Primeval Darkness enveloped in Darkness was this Aditi, the Universal Mother, the Virāj of the Atharva Veda. The following famous hymn is applied to Virāj.

ইরমেব যা সা প্রথমা বৌহত্ বধ্র্মজনান ত্রিজগৎ জনিত্রী ।

This same is she who first shone out. The bride came into being, the mother of the three worlds.

This verse is found in the Yajur-Veda (T. S. IV. 3. II'), the Sāma-Veda (M. B. ii. 2. 15) and in the Atharva-Veda (III. 10. 4 and VIII. 9. 11). In the last, in III. 10. 4, it is addressed to Night and is thus in keeping with the original character of Aditi, the Primeval Darkness.

If we compare with this conception of Aditi, the Pauranic conception of the Devi, we shall have no hesitation in accepting the two as identical. The following invocation is addressed to her by Brahmā in the Mārkandeya-Purāna, ch. 81.

"Oh the Imperishable, the Eternal One, Thou art Svāhā, Svadhā and Vaṣatkāra..... Thou art the Supreme Mother. It is Thou who createst this Universe and holdest it and swallowest it up at the Doomsday. At its emanation, thou didst take the form of Creation and in protecting it, thou hast the form of Permanence, and at the end of this world thou wilt have the form of Contraction, O thou who containest the world. Thou art the Great Knowledge, the Great Illusion, the Great Vigour, the Great Memory, the

Great Delusion, the Great Goddess and the Great Power. Thou art the original source of the Universe, the exciting cause of the three qualities; thou art the Doomsday Night, the Night Eternal, and the terrible Night of Delusion."

Throughout the whole course of the development of the theory of Sakti, her maternal aspect is never lost sight of. The next step in the development of this line of thought is reached when the maternal aspect of Sakti led to her inevitable characterisation as wife. Here even the conception did not subordinate her to the husband. Sakti is the female counterpart of Siva, Prakrti is the female energy of Purusa: but it is she who is the dynamic principle. Siva is powerful and active only with Sakti: otherwise he is in torpor.

This wifely aspect of the Original Mother has been accounted for in the Purānas by the story of the birth of the Triad Brahmā, Viṣṇu and Śiva from the Devi, who ultimately took Śiva as her consort. The stories of the reciprocal birth of Dakṣa Prajāpɛti from Aditi and of Aditi from Dakṣa (R. V. 10,72**) and the incest of Prajāpati with his own daughter appear to have been the necessary preliminaries of the above theory. Saktivāda gradually inclined to Saivism and it is in that character that it holds the field at present

In the Rg.-Veda, many of the gods appear as provided with wives. Indra has Indrani, Varuna has Varunāni, Agni has Agnāyī, Rudra has Rudrāni, etc. But these goddesses have hardly any individuality. The theory that the goddesses are the Saktis of the gods, i. e. the female energy without whose co-operation the gods are powerless,—is undoubtedly a later growth. When this theory became established, the goddess Lakṣmī was assigned as the Sakti of Viṣnu, Sarasvatī of Brahmā and Pārvvatī or Umā of Siva. The worship of Brahmā fell into disuse and Sarasvatī was

gradually assigned to Viṣṇu as his second wife. The cult of the wife of Siva absorbed various forms of primitive worship of the female energy and by degrees emerged as the powerful and individual Sakti cult. The present-day Brahmanical pantheon of goddesses will be found to be divided into these two main groups,—the VaiṣṇavI and the Sakti, the latter of which is by far the more crowded one. Some of the other goddesses, the wives of the old Vaidic gods, are also sometimes met with, holding on to a precarious existence.

3. B. (i). VAISNAVI IMAGES.

a. Sarasvati.

Sarasvatī, the goddess of learning and culture, is a very well-known deity. She has various other names, such as Vāk, Vāgdevī, Vāgīšvarī, Bhāratī, Vāṇī, etc., etc.

As the goddess of culture and learning, she was popular among the followers of the Brahmanical religion, as well as among the Buddhists and the Jainas.* The Buddhists conceived her as the consort of Mañjuśrī, while in Brahmanical mythology, she is sometimes consorted with Brahmand sometimes with Viṣṇu. She is ordinarily represented sitting on a lotus seat with one leg pendant, playing on a Viṇā. Her vehicle swan is represented near her feet.

This milk-white goddess of culture has a curious record, † She appears in the Rg-Veda as a manifestation of a sacred river called Sarasvatī. She is said to have refreshed Indra in his labours, while the Asvins helped him. (R. V. 1315). The Vājasaneyi Samhitā expands this into a narrative of

^{*} V. A. Smith's Jaina Stupas of Mathura. Page 56. Plate XCIX, b. † Prof. Macdonell's Vedic Mythology. Page 87.

how when Indra with the other gods was engaged in a healing sacrifice, Aśvins as physicians and Sarasvatī by her speech communicated vigour to Indra. Gradually she came to be identified with the Vedic goddess Vāk, the personified speech, (Vedic Mythology, P. 124) and the identification is unhesitating in the Satapatha Brāhmaṇa, 3-9-17 and in the Aitareya Brāhmaṇa, where it is reiterated several times.*

Sarasvatī as an individual goddess seems at first to have been consorted with Brahmā. The story will be found in the 3rd chapter of the Matsya-Purāṇa. Brahmā performed austere meditations in order to create, and from his mind sprang his ten mind-born sons. From his body, on the other hand, sprang ten other issues, the last of whom was a daughter, variously called Śatarūpā, Angajā, Ātmajā, Sāvi†rī, Gāyatrī, Sarasvatī and Brahmānī. Brahmā became enamoured of her and began to mutter in ecstacy,—"What beauty, what extraordinary beauty!" He began to feel shame to look at her in the presence of his sons, when this daughter prostrated herself before him and then began to walk round him in devotion. Brahmā kept his seat, but his keen desire of never ceasing to look at her caused a face to spring in each direction, (north, east, south, west and up) and thus gave him five faces.†

This myth of the incest of Brahmā has its origin in the Rg-Veda, X-61/5-7, and is developed through Maitrāyanī Samhitā (4-2"; vide Vedic Mythology, p. 119), Satapatha Brāhmaņa, (6th Prapāthaka, 2nd Brāhmaņa, Vangīya Sāhitya Parisat Edition, vol. I. p. 212) and Aitareya Brāhmaņa (3-9, Ditto Edition, p. 287). In these, Prajāpati is said to

^{*} Aitareya Brāhmaņa, Vangīya Sāhitya Parisat Edition. Pages 132, 186, 227, 296.

[†] Brahma subsequently lost one of his faces in a contest with the five-faced Rudra and thus came to be known as the Chaturmukha or the four-faced one.

have coupled with his daughter, called either Dyayus or Uşas. The place of Dyayus or Uşas is taken in the Purāṇas by Sarasvatī, or Sāvitrī, the Vedic learning personified.*

The story of the connection of Sarasvatl with Visnu is of more recent origin and is indeed found in fully developed form only in the Brahmavaivarta Purāņa, (chapters 1-7, Prakrti-khandam) a work avowedly devoted to the cult of Krana. Here, the older traditions regarding the origin of SarasvatI and her relationship with Brahmā are altogether passed over and a novel origin is fabricated for her. Krsna is, according to this Purana, the One Lord of the Universe. Once, He felt an inclination to create and thus sprang from him Rādhā, his female counterpart. Their union produced the Mundane Egg, which Radha threw into the Mundane Waters. Krsna was incensed at this unmotherly conduct of Radha and cursed her. as well as the other goddesses who would be her parts and would proceed from her, with ever-lasting youth and barrenness. At this stage,-"suddenly, from the tip of Rādhā's tongue sprang forth a lovely girl of white colour wearing yellow dresses, heavily bedecked with jewels and holding a viņā and a book in her hands,-the presiding deity

^{*} Muir, in his 'Original Sanskrit Texts' (vol. iv, Pages 38-41), has gathered together some texts on the subject, and he remarks:—"This legend of Brahmā and his daughter, though, as appears from a passage in the Satapatha Brāhmaṇa, it has occasioned scandal among the Indian writers from an early period, is not to be regarded in the same light as many other stories regarding the licentious actions of some of the other gods. The production of a female and her conjunction with the male out of whom she was formed, is regarded in Manu, 1-82, as one of the necessary stages in the cosmogonic process (and finds its near parallel in the book of Genesis)."

of all the Sāstras." Rādhā again parted herself into two and her left half was transformed into Kamalā or Lakṣmī. At this, Kṛṣhṇa also parted himself into two and produced the four-armed Viṣṇu from the left half of his body. Kṛṣṇa gave Sarasvatī and Kamalā to Viṣṇu as his wives, with whom he went to Vaikuntha and lived there in happiness.

From chapter vi, it appears, however, that Vișpu had obtained another wife, Gangā by name, in the meantime. One day Gangā was looking wistfully at her Lord and Vişnu was reciprocating the tender glances. This was too much for the short-tempered Sarasvati who vehemently began to accuse Vișnu of partiality. Vișnu, in order to give Sarasvati time to recover her tempor, left the place; but this only served to incense Sarasvati the more. She advanced threateningly towards Ganga, when Laksmi intervened. Exasperated at the intervention, Sarasvati cursed Laksmi with transformation into both a tree and a river. Laksmi was holding Sarasvatī by force. The curse made her full of grief but she neither cursed in return nor let Sarasvatī go. At this goodness of Laksmi, Gangā fired up and cursed Sarasvatī with transformation into a river. Sarasvatī, who had not yet cooled down, returned the same curse to Ganga.

At this stage Viṣṇu returned and learnt what had happened. He forthwith divorced Sarasvatī and Gaṅgā and decreed that only Lakṣmī should remain with him, part of her energy descending to the earth to fulfil the curses of Sarasvatī. She would thus be born as the daughter of a king, obtain Viṣṇu as her lover and then be transformed into the sacred Tulasī plant. As a river, she would be known as the Padmāvatī or the Padmā and would be as sacred as the Ganges. Sarasvatī was given over to Brahmā and Gaṅgā to Siva. At the intervention of Lakṣmī, however, Viṣṇu relented so far as to permit Sarasvatī and Gaṅgā to remain

near him in part, while the rest of their energy would go to fulfil the curses and to attend on their new husbands.

These confused legends are, on the very face of them, of modern manufacture, and the manufacturer, -a fervent devotee of Kṛṣṇa,-does not appear to have been a masterhand in his art. The complete severance with the older legends, and the patch-work towards the close, resulting in a half-hearted alliance of Brahmā with Sarasvatī, bespeak a rather weak and an individual hand. But no serious doubt need be entertained that even these novel legends are considerably old, as we find Sarasvati unquestionably. though not universally, accepted as the wife of Vienu by the side of Laksmi, in almost all the images of Visnu hitherto found in Bengal. The rise of a separate school of sculpture in Bengal is synchronistic with the rise of a dynasty of its own kings, viz: the Palas, about the beginning of the 9th century A. D., and hardly one of the innumerable sculptures found in Bengal can be assigned to an earlier period. The only exception is the unique image of Visnu worshipped at Lakşmankāți in the Bakarganj District noticed supra on pages 86-87. Even on this sculpture, Sarasvati appears seated on a lotus and playing on a lyre of antique pattern. Only the discovery of dated images of Visnu belonging to an even earlier period can enable us in future to find out the true date of the ascription of Sarasvatī to Vișņu's wifehood.

Viṣṇu's other wife Kamalā or Lakṣmī has also a very interesting record in the history of image worship in India. The Purāṇas (Kūrma, I. Chap. xiii. Viṣṇu, I. Chap. ix) state that she was born of Khyāti and her father was Bhṛgu. Subsequently she disappeared and was recovered by churning the ocean. This legend of the churning of the ocean has not yet been thoroughly investigated; but as far as is known, it appears to have hardly any root in the Vedic literature.

Probably it is reminiscent of some joint undertaking by the Assyrians and the Indians, and the story seems to have been directly taken up and embedded in the Pauranic literature. Lakṣmī, recovered by churning the ocean and identified with the daughter of Khyāti and Bhṛgu, thus appears to have had a foreign accretion to her personality, which already, in the Satapatha Brāhmaṇa, was an embodiment of beauty and riches. This much is certain that Vedic Viṣṇu had no wife united to him and whatever may be the origin of Lakṣmī, she was united to Viṣṇu in a much later period and has kept her position ever since. Even in the apocryphal Śrī Sūkta, (Max-Muller. Rg-Veda, 2nd Ed. Vol. IV. P. 523.) the genuine first fifteen verses are silent regarding her wifehood of Viṣṇu, and it is only in the manifestly later fourteen verses that she is invoked in that capacity.

Such was, however, not the case with Sarasvatī. Originally the wife of Brahmā, she was fictitiously united to Viṣṇu. The looseness of the bond is apparent from the fact that several Purāṇas, in their directions for the making of an image of Viṣṇu, direct the substitution of the goddess Pṛthivī in the place of Sarasvatī.*

The swan, which is the vehicle of Brahmā, is found as the vehicle of Sarasvatī in many of her images, a fact that unmistakably points to her original place in the Indian mythology as *Brahmān*ī or the wife of Brahmā.

Sarasvatī has many different *Dhyānas* or invocations and in some of them, her vehicle Swan does not appear. The museum of the Varendra Research Society at Rajsahi has in its collections images of Sarasvatī which show a ram as the vehicle of the goddess in the place of the swan. In the *Dhyānas* of the

^{*} Vide the description of $\frac{3A(i)}{5}$ above, in which Prthivi occupies the position ordinarily occupied by Sarasvati.

goddess that have come to my notice, I have not met with the mention of ram as the vehicle of the goddess in any of them. But that the sculptors of Varendri did not put in ram without proper authority, is evident from some passages in the Satapatha Brāhmaņa.

There, in the first Brāhmaṇa of the 7th Adhyāya, Kāṇḍa XII, it is related how once Indra became enervated because he had desecrated the Sacrifice and his vital energy began to flow off from all parts of his body. "From his nostrils his vital powers flowed off and became that animal, the ram." (Eggeling's translation, vol. v. S. B. E., vol. XLIV, page 215). The gods, on this, called upon the Asyins and Sarasvatī to heal Indra. Sarasvatī healed Indra and received the ram as her reward. From that day, the ram has been sacred to Sarasvatī.

Rams or ewes used to be sacrified to Sarasvati, as is evident from the 7th section of the 2nd Brāhmaṇa:—"Hegoats are sacred to the Aśvins, ewes to Sarasvati, and cows (and bulls) to Indra, they say: if these animals are sacrificed, he (the sacrificer) by means of those deities gains those animals."

It is interesting to note that the custom of sacrificing ram to Sarasvatī still pesists in some parts of the Dacca district, and one of the principal diversions of young people in some villages on the festive day of the worship of Sarasvatī is ram-fight.

The earliest image of Sarasvati hitherto discovered in India appears to be the inscribed one installed by a Jaina devotee at Mathurā, towards the beginning of the Christian Era. The goddess squats on a rectangular seat in an inelegant fashion and is clothed in loose drapery. She holds a book in her left hand. The upper portion of the image is lost together with the right hand, which is raised and probably had either the Pyākhyāna Mudrā, or a pen. On the right side is a male

attendant with a pitcher (Sudhādhya-Kalasa,—the pitcher of nectar?). On the left is also another male attendant with hands folded in adoration.

The number of the images of SarasvatI found in Bengal is not large. I cannot find any individual image of SarasvatI catalogued in the two catalogues of the Indian Museum of Calcutta. In the catalogue of the Rajsahi Museum, three images of SarasvatI, found in the districts of Bogra and Rajsahi, are described. Only one of them is entire. The Dacca Museum has an excellent image of SarasvatI. From the last two images, it is seen that the goddess plays on a $v\bar{v}n\bar{a}$ by her two normal hands, while the other right hand and the other left hand hold a rosary and a book respectively.

It is rather curious that not one of her several *Dhyānas* to be found in the different Tantras, corresponds exactly to these images; the only description that corresponds to the images found in Bengal is contained in the 1st half of verse 16, chapter 50, of the Agnipurāṇa. Here she is described as *Pustākṣa-mālikā-hastā vīṇā-hastā Sarasvatī*. (i. e. Sarasvatī should have the Lyre, the Book and the Rosary in her hands).

The Chart on the next page summarises the attributes of Sarasvati according to the different *Dhyānas*. The eighth variety is distinguished as Pārijāta-Sarasvati.

 $\frac{3 \text{ b (i) a}}{1}$. Image of Sarasvatī in black stone, 1'11" × 11".

It is a beautifully carved image of Sarasvatī. The goddess has four hands. Her normal hands play on the lyre. The other right hand holds the Rosary and in the other left hand is a Book.

| No. | Attributes in different hands. | | | | Additional characteris- | Reference. |
|-----|--|--------|-----------------------|----------------------|--|--|
| | 1 | . 2 | 3 | 4 | tics. | |
| I. | Boon | Rosary | Skull | Book (learn- ing) | Body form- ed of the alphabet. | Sarada Ti- lak Tantra, 7th <i>Patala</i> |
| 2. | Pen | × | × | Book | Appears to be only two- armed. | Ditto. |
| 3. | Attitude of expounding (Vyakhya-mudra) | Rosary | Pitcher of nectar. | Book | | Ditto. |
| 4. | Vina | Rosary | Pitcher of nectar. | Book | Vehicle, the swan | Ditto. |
| 5- | Lotus | Rosary | Lotus | Book | | Ditto, |
| 6. | Expounding attitude. | Kosary | Pitcher full of gems. | Book | | Ditto. |
| 7. | Abstraction | Rosary | Pitcher | Book | Body com- posed of the alphabet. | Prapancha- sara Tantra ch. 7—3 |
| 8. | Vina | Rosary | Pitcher of nectar. | Book | Vehicle, the swan | Do. cl., 8. |
| 9. | Boon | Rosary | Protection | Book | | Agnipurana. chap. 319. |
| to. | Playing on vina | Rosary | Playing on vina | Book | | Agnipura- na. ch. 50. |

Chart of the attributes of Sarasvati.

The goddess sits on a lotus with her right leg pendant, the foot resting on a lotus. Below are carved some elaborate coils of lotus stalks. Swan, the vehicle of the goddess, appears inside the extreme right coil. A devotee with folded hands, is depicted in the left extreme coil. Masses of tangled locks of the goddess are done into a braid, nicely carved and shown on the left side of her head.

The goddess sits under a tri-folio arch and the Krttimukha is depicted at the top of the piece.

The find-place of the image is note-worthy. VajrayoginI is at present a big village in the southern part of the tract which anciently was the site of the city of Vikramapura, This village, which comprises 27 hamlets, each known by a different name, has yielded a number of Buddhist This fact, together with the name of the village, which is identical with that of a well-known Vajrayana goddess, marks this village out as an ancient seat of the Buddhists. Some ancient mounds in the centre of the village are known as the Nastik Panditer Bhita or the atheist scholar's home-stead, attached to which is another mound called Tolbadar Bhita (the school-site). It was from a tank below this school-site that this image of the goddess of learning was found. Atīša Dīpankara, who went to Tibet from the Vikramasīlā monastery in 1040 A. D. and reformed Buddhism there, is said to have had his home in Vikramanipur in the country of Bangala. Vikramanipur appears to be no other than Vikrampur, and popular imagination has associated Attsa with the atheist scholar who had his home in Vajrayogini, and near the site of whose school this image was found.

3. B. (ii) IMAGES OF SAKTL

We have seen above how the cult of the Universal Mother gradually transformed itself into the cult of Sakti, identified with the Energy of Siva. In the beginning, when the supreme god Viṣṇu lay in Eternal Sleep on his Eternal Bed over limitless Waters, the creator Brahmā sat in meditation over a lotus that had sprung from Viṣṇu's navel. The forces of destruction in the shape of Madhu and Kaitabha emerged from the ear-wax of Viṣṇu and started in their attempt to destroy Brahmā, the principle of creation. Then it was that Brahmā invoked the Universal Mother who enveloped Viṣṇu as Mystic Sleep, to leave Viṣṇu and allow him to rise for destroying the forces of evil.

The next episode of the Derīmāhātmyam in the Mārkandeya Purāna is the killing of the Buffalo demon by the Devl. Here she is the product of the combined energy of all the gods and is thus a true Sakti goddess in character. Her vehicle, the lion, appears for the first time in this episode.

The third episode definitely connects Sakti with the cult of Siva. Two demons, Sumbha and Nisumbha, became powerful and oppressed the gods, who, in their distress, invoked the aid of the DevI who had once before saved them from the oppression of the Buffalo demon. When the gods were praying in this way, Pārvatī, the wife of Siva, was passing by. She inquired of the gods, whom they were praying to. Then suddenly from the cells of Pārvatī's body sprang Sivā (the female counterpart of Siva) and answered,—"These gods are praying to me." Springing from the cells (koṣa) of Pārvatī's body, the goddess became known as Kausikī

Whenever the peace of the gods was thus threatened, the DevI manifested herself again and again and assumed various

forms and names to deliver them from the impending danger. Most of these forms are fierce and fighting in character. The Devi is also worshipped under a number of placid forms.

3. B. (ii) a. IMAGE OF MAHAMAYA.

Mr. Gopinath Rao, in his Elements of Hindu Iconography, vol. I. part ii, p. 335, translates a passage from the Devimuhatmyam of the Markandeya-Purana, which is not traceable in the Vangavāsī Edition of the book. It purports to say that Mahālakşmī is the Supreme Goddess, and her Sāttvika, Rājsika and Tamasika manifestations are Sarasvati, Laksmi and Mahākālī. Each of these three divided herself into a male and a female portion. Mahākāli divided herself into two portions, viz: Rudra, the male half, and Sarasvatī, the female half, and became known by various names, of which Mahamaya is one. The image described below has a Linga for the lower half and a goddess deep in meditation for the upper half. She has Rosary and Book in the two upper hands,both of them attributes of Sarasvatī. The image, therefore, may, with some plausibility, be identified as that of Mahāmāyā. This unique image was discovered in the ruins of Vikrampar, within the limits of the ancient capital of the Senas and their predecessors, in the quarter known as Kagajīpādā (the paper-maker's hamlet). It now receives worship in a tiny shrine erected for it in the adjoining hamlet of Murma.

The image is about 4 feet in height. The lower part of the image depicts a well-carved Linga in bold relief. Only half of the upper part of the Linga is shown, from which emerges the waist of a goddess in profound meditation. The goddess has four arms. The upper right hand gracefully holds a Rosary, and a Book is in her upper left hand. The two normal hands are placed one above the other in a graceful *Dhyāna-mudrā*, beneath the ample breasts.

The symbolism of the figure is sublime and the serene grace and delicacy of this piece of sculpture will be evident even from the imperfect photograph reproduced. The face of the goddess is a wonderful study and the care and ability with which even the minutest parts have been finished, bespeak the hand of a master sculptor. It will not be an exaggeration to say that the image is one of the best products of Bengal sculpture.

In the Kālikā-Purāņa, ch. 76, verse, 88-93, we come across a form of the goddess which emerged from the Linga. Under instructions from Siva, two brothers Vetāla and Bhairava performed austerities for boons from the goddess Mahāmāyā, who at last appeard to the devotees. The appearance is thus described:—

"When the two brothers were worshipping the goddess with mantra and deep meditation, the goddess Mahāmāyā rent open the Linga and came out before them. When she came out of the Linga, it became divided into three parts, viz: Bhairavī, Bhairava and Heruka. Vetāla and Bhairava kept gazing at her form which was exactly like the one they had perceived in their meditation. She was beautiful in all her limbs and had full and firm breasts. She held Rosary and Sword, Boon and Protection in her four hands. She was resplendent like a red lotus and was placed on a white corpse."

The description, unfortunately, does not tally in all the particulars with the present image; but the description of the image of Tripurā-Bhairavī on page 474 of the same book, where she has a resary and a book like our image, coupled with the statement on page 480 that Tripurā-

Bhairavī and all other Bhairavīs, as well as the Universal Mother called Yoganidrā or Mahāmāyā are all identical, confirms the identification that the image is that of the Universal Mother Mahāmāyā or Yoganidrā.

Sir R. G. Bhandarkar, on page 146 of his "Vaisnavism, Saivism and other minor religious systems" makes out that the combined image of Siva and Sakti is called Tripurā-Sundarī, which appears to be identical with Tripurā-Bhairavī, and the present image can be designated by these names also.

A more satisfactory identification of this unique image, supported by authoritative texts, is greatly to be desired.

3. B. (ii) b. IMAGES OF MAHISA-MARDDINI.

Mahişa-marddinî or Durgă, as she is more generally known, is still the most popular goddess in India, especially in Bengal, where her worship is almost a national festival amongst the Hindus.

The story of her origin has already been referred to. It is given in the 2nd chapter of the <code>Devīmāhātyam</code> in the Mārkaņdeya-Purāṇa. She is none other than the Universal Mother and she obtained this particular form when the gods invoked her aid against the tyranny of the demon Mahiṣa or Buffalo, who had become so powerful as to occupy the three worlds. The gods in their distress went on deputation to Viṣṇu with Siva and Brahmā at their head and recounted their sad plight in contest with <code>Mahiṣa</code>, the Buffalo demon.

"Thereon, from the faces of Brahmā, Viṣṇu and Śiva, who were terribly angry, brilliant energies shot forth, as did also from the bodies of all the other gods. These energies

combined and the gods beheld that they united to form a mountain of effulgence, lighting up all the quarters." At last this mass of heavenly energy concentrated into a female form and succeeded in killing the demon Mahisa after a stiff contest. Henceforth, this form of the goddess became known as Mahisamarddini, the vanquisher of the Buffalo Demon.

The goddess is ordinarily called Durgā or Chandikā, but she is also called Kātyāyanī, Sulinī, Bhadrakālī, Ambikā, Vindhyavāsinī, and by various other names. Now-a-days, she is almost invariably represented with ten arms; but in the mediaeval sculptures found in Bengal, she is very often found represented with only eight arms. In the Agni-Purāna, chapter 50, there is provision for her representation with ten, sixteen, eighteen or twenty arms. The eight-armed figure is favoured in the Prapañchasāra Tantra (14-24, 14-70, 30-8) and in the Sāradātilaka Tantra (Ch. X and XX).

The sadly mutilated state in which the image was discovered (from some viliage in the Madaripur Sub-Division of the Faridpur district) makes it difficult to say whether the goddess was represented with ten or with only eight arms. The probability appears to be in favour of the former assumption. All the arms, however, are broken with the exception of a single right hand drawing an arrow from a full quiver on the back. The goddess is stepping to the left and impetuously attacking the demon Mahisa to her left, who has just come out of the decapitated Buffalo, his previous form. The figure of the demon is lost, but the severed head of the Buffalo is depicted below. The lion, the vehicle of the goddess, is represented near her right leg, ready to leap upon its prey. Towards the left of the piece, a demon is seen retreating, fighting with

sword and buckler. To the right, a female attendant similarly armed, is advancing to battle. The goddess is surrounded by flames, rising out of her body.

A male devotee to the left and a female devotee to the right, are depicted below the lotus seat. Mark the band that holds tight the heaving breasts of the goddess.

3.B.(iii) Image of Mahisamarddini in sand-stone of a very bad quality, 38"×23". Found from a tank at the village of Dārindā Rasulpur, under the Matlāb Police Station of the Chandpur Sub-Division of the Tippera district, along with a fine image of Visnu in black chlorite.

The quality of the stone used is so bad that the image has been worn off to an extraordinary degree. Though the image itself has hardly sustained any injury, nothing beyond the bare outlines of the sculpture is recognisable.

The goddess has ten arms. The figure of the demon is depicted fully emerged out of the decapitated Mahisa, but the right leg still remains within its trunk.

[1. Image of an eight-armed Mahişamarddinī in black stone, worshipped as $\bar{A}dy\bar{a}$, in the famous temple of Mādhava at Dhāmrāi (supra, p. 86. No. 7.) in the Dacca District. It has a short inscription on the pedestal which appears to read—

তেত্ৰী পুৰানীকত চন্তীকা

The Chandika of the illustrious Khulmanika.

The script is of the 12th century A. D.

- 2. A ten-armed image of Mahişamarddini in black stone, in the house of Babu Rasika Chandra Ghataka, B. L., at Bāligāon. P. S. Tangibādi, Dt. Dacca.]
- 3. Image of Kātyāyanī in the house of the zamindars of Madhavpāśā, in the Bakarganj district. Tradition has it that this image was fished out of the now-lost river Sugandhā, that

used to flow through the Bakarganj district, by Danuja-marddana, the founder of the royal family of Chandradvipa, (the old name of the Bakarganj District) about 500 years ago. (vide 'Bāklā' by Babu Rohini Kumāra Sena, p. 153.)

It is an eight-armed image of Mahiṣamarddini in black stone. The attributes of the arms are (clock-wise):—1. Discus. 2. Trident, striking the breast of the demon. 3. Arrow (being plucked from the quiver on the back.) 4. Sword. 5. Index-finger, raised (Tarjjanī-mudrā). 6. Buckler. 7. Bow. 8. The hairs of the demon. The attributes agree with the Dhyāna given in the Prapañchasāra-Tantra, 30/8, except the last item, for which Prapañchasāra has Samkha, the conch-shell. We have, however, the authority of the Agni-Purāna (50/12) in which it is directed that the goddess should seize the hairs of the demon by one of her hands.

4. A splendid ten-armed image of Mahisamarddini in black stone, about 4'6" in height, worshipped in the house of a gentleman at Śāktā, a village about five miles to the southwest of Dacca. The image is reported to have been discovered in the village several years ago.

The image, which is in a perfect state of preservation, is one of excellent proportions and is a pleasing work of art. The technique, however, is rather devoid of lightness and energy. The left leg of the demon is depicted as still within the trunk of the decapitated buffalo, while the lion, the vehicle of the goddess, has pounced upon his right leg. The goddess has seized the locks of the demon by her left hand and is piercing his breast with a Sūla, held in her right hand. A female attendant on either side of the goddess is depicted fighting, sword and buckler in the hands. Clockwise, the following are the attributes of the goddess.

A pointed weapon, the sūchī?
 Discus. 3. Arrow.
 Sword. 5. Javelin, piercing the breast of the

demon. 6. The locks of the demon. 7. Buckler. 8. Bow. 9. Axe. 10. Ankuśa, (elephant-goad). A Krttimukha is at the top.

There is a short inscribed label on the pedestal in the characters of the 12th century A. D., which reads—Srī Māṣikā chandī. It is not clear what may be the meaning of the qualifying term māṣikā].

3. B. (ii) c. IMAGES OF GAURI.

The Brahmavaivartta-Purāņa, Prakrti-khandam, chapter 57, opens with an enumeration of the various names of Durgā. They are:—1. Durgā. 2. Nārāyanī. 3 Išānī. 4. Viṣṇumāyā. 5. Šivā. 6. Satī. 7. Nityā. 8. Satyā. 9. Bhagavatī. 10. Sarvānī. 11. Sarvvamangalā 12. Ambikā. 13. Vaiṣṇavi. 14. Gaurī. 15. Pārvvati. 16. Sanātanī. The explanations of all these names are also given. It appears that most of these are placid forms of Durgā.

Among the images found in Bengal, some placid forms of Durgā have long been recognised, but they have hitherto hardly been correctly identified. One of the commonest forms of the images of Durgā that are found in the country, has four arms, holding in the hands clock-wise Boon (or Pomegranate), Rosary (sometimes along with a Linga), Trident (or Mirror), Protection (or Vase) and she has an alligator for her vehicle. Kārttikeya and Ganeśa, the two sons of Durgā, are sometimes found accompanying her. The catalogue of the Rajsahi museum describes nine such images. Two images of this class are in the Dacca museum while some three or more, are known to exist in the villages of the Dacca district.

The guide-book issued by the Varendra Research Society of Rajsahi in 1912, classed these images as Bhavani-

apparently from the find of an image of this class in a village called Chak-Bhavānī. In the new catalogue of 1919, they have been designated with the general appellation of Chandī.

The absence of a proper *Dhyāna* of these images in the *Tantras* in common vogue in Bengal, is rather surprising and gives rise to the suspicion that the sculptors of Bengal used some particular *Silpašāstra*, which we have not yet been able to recover.

Certain passages of the "Rūpamandanam" quoted by Mr. T. A. Gopinath Rao in his Elements of Hindu Iconography, vol. 1, part ii, appendix c, pages 113 and 120, help us in identifying these images.

The passage on page 118 states that the image of Gauri is to be represented with an alligator as her vehicle and she may have a swan in its place at option. The passage on page 120 furnishes further details, and is translated below in extenso.

"Now I shall speak on the points of identification of the images of *Gauri*, which have four arms, three eyes and are bedecked with all ornaments.

"The image which holds (in her four hands) Rosary, Lotus, Mirror and Water-pot, is called *Umā* and is worshipped even by the gods.

"The goddess that has Rosary, Siva-Linga, Image of Ganesa, and Waterpot in her hands and is placed between two pyres of fire, is called *Pārvvatī*.

"The image that has Rosary, Lotus, Boon and Protection in her four hands, and whose vehicle is the alligator should be worshipped in homes for worldly advancement."

It will appear from the above passages that when installed as a family goddess, the image should have an alligator as her vehicle. The presumption is, that she may not have this feature when installed in a temple for public worship. It is noteworthy that some of the images hitherto found, do not show any vehicle. The image No. $\frac{D(a)z}{zz}$ of the Rajsahi museum does not appear to have the vehicle alligator, but exhibits the nine planets instead.

The attributes of the three varieties of the images of Gauri, then, are as follows:—

Gauri :- Boon, Rosary, Lotus, Protection.

Umā :- Lotus, Rosary, Mirror, Waterpot.

Pārvvatī :-- Rosary, Linga, Gaņeša, Waterpot.

The images found in Bengal almost invariably have the rosary in the upper right hand and the Trident in the upper left hand; but the attributes of the other two hands vary. There is a distinct variety of these images in which the rosary in the upper right hand is accompanied by a Siva-Linga. On the strength of this distinctive attribute, these images may be classed as Pārvvatī, though they do not tally in all the particulars required by the Rūpamaṇḍanam in the Pārvvatī images. The rather rare image in which the usual trident is replaced by a mirror (Rajsahi Museum, No. $\frac{D_1(a)}{273}$) in the upper left hand, should, on similar grounds, be taken as an image of Umā. The rest should have the common appellation of Gaurī.

In some of the images of Gauri, the vehicle alligator looks like a mongoose. The ignorance of the sculptor is perhaps responsible for the deviation.

 $\frac{3. B. (40) c}{1}$. Image of Gauri in octo-alloy metal, $7'' \times 2\frac{1}{2}''$. It is a finely preserved image, very well-executed and of considerable artistic merit. The face of the goddess has a kind of benevolent motherliness and goodliness in its expression. She wears the Jatāmnkuta and has, clockwise,—Fruit, Rosary, Trident (looking like the branch of a tree with three offshoots) and Vase in her four hands.

The vehicle alligator is depicted near the lotus pedestal, to the proper left, moving towards the left of the spectator.

Found from a tank near the High-school compound at Sonārang, P. S. Tangīvādī, Dt. Dacca.

Presented by Babu Sasi Kumāra Sena of Sonārang.

 $\frac{3. B. (H) c}{2}$. Image of Gauri in greenish soap-stone, $30^{\circ} \times 17^{\circ}$. The portion below the knee is broken away and lost. The image is much weather-worn. The goddess holds, clockwise,—Boon, Rosary, Trident (branch-like) and Vase.

Found somewhere in the village of Vajrayogini, P. S. Munsiganj, Dt. Dacca, and presented by Rai Rameśa Chandra Guha Bahadur.

[1. A splendid image of Gauri in black stone, about 5' in height, preserved in the house of the Khāsnabis family of Pāikpārā, P. S. Tangīvādī, District Dacca, and discovered from a ditch close by.

The goddess has a smiling countenance. She wears the Jatāmukuta and has, (clockwise), Boon, Rosary, Trident and Protection. A female attendant stands on either side. The one to the proper right has a long-handled axe in her left hand and a Rosary in the right. The left one has a fly-whisk in her right hand; the left hand is broken. An animal (alligator?) looking very much like a mongoose occupies the space below the lotus pedestal. Two devotees are depicted on the right side of the mongoose and a pair of antelopes, reposing, appear on either side.]

3. B. (ii) d. IMAGES OF PARVVATI.

As already noted in the previous section, Linga along with the resary in the upper right hand of the goddess, should be recognised as the distinctive feature of this variety of the

images of the Gauri class. The Dacca museum has no image of this variety in its collection. The two images noted below, both lie in the mofussil.

- [1. Image of Pārvvatī in black stone, about 12" in height. Very crude. Has in her four hands, clockwise,—1. Boon; 2. Rosary, with the Linga; 3. Trident; 4. Broken. Ganesa with his vehicle, the rat, is to her right, and Kārttikeya, with his vehicle the peacock, is to her left. The vehicle of the goddess herself, placed below her lotus seat, looks more like a squirrel than any thing else.]
- [2. Image of Pārvvatī in black stone worshipped in a temple called Siv-vādī at the village of Dāśorā near Manikganj, District Dacca. The goddess has Ganeśa to her right and Kārttikeya to her left, as in the foregoing image. But in some images, this order is found reversed. Her attributes appear to be I. Boon; 2. Rosary and Linga; 3. Trident; 4. Vase.

3. B. (ii) e. IMAGE OF CHANDI.

The unique four-armed image of Chandi described below was found in the ruins of Rāmpāl in the Dacca District. It was obtained by the late Babu Baikunthanātha Sena along with a number of other images, and presented to the late Babu Jivana Chandra Rāya who erected a temple for this fine image and istalled it there. The temple is situated on the Farasganj road of this town, a little to the east of the Northbrooke Hall.

The goddess has a springing lion as her vehicle and on her either side is a female attendant with fly whisks. Two elephants, with water from up-turned pitchers held by their trunks, are bathing the goddess from above.

Her attributes are,—clockwise, 1. Boon; 2. Elephant-goad; 3. Lotus; 4. Vase.

Fortunately, the image is inscribed with an inscription of historical importance. (J. A. S. B. 1913, p. 290, plates XXIII and XXIV). The inscription says that the image was begun in the 3rd year of the reign of Laksmanasena Deva by the Adhikrta Dāmodara and was installed next year by his younger brother Nārāyana. The year of the installation is, therefore, circa 1174 A. D. The inscription calls the goddess simply Ohandidevi. I have not been able to lay hands on her exact Dhyāna.

In the Sāradātilaka Tantra, ch. 8, there are several invocations of the goddess Bhuvanesvarī, a form of the Sakti of Siva. In one invocation, she has Boon, Protection, Red lotus and Vase full of riches as attributes, while another gives her attributes as Boon, Elephant-goad, Lasso, and Protection. The present image seems to have compounded the attributes of these two invocations, and taken out, Boon, Elephant goad, Red lotus and Vase of fortune from them. The image may, therefore, be tentatively identified as that of Bhuvanesvarī.

3. B. (ii) f. IMAGE OF SARVVANI.

Sarvvānī, as already noted in the section on Gauri, is one of the 16 names given to Durgā in the Brahmavaivartta Purāṇa. The only image of this class hitherto found in the eastern districts appears to be the inscribed image of the goddess discovered about twenty years ago in demolishing some ancient ruins in the village of Deulvādī under the Chauddagrām Police Station of the Tippera district, situated about 20 miles south of Comilla. In its company were found a fine octo-alloy statuette of the sun-god (supra, p. 172) and some Lingas, one of which was inscribed (supra, p. 143).

The inscription on the pedestal of the image designates the goddess as Sarvvani and gives us the interesting information that the image was gilt with leaves of gold by Queen Prabhāvatī, wife of king Deva-khada, who ruled in Eastern India towards the end of the 7th century A. D. Patches of original gilding still cling to the image and have come out white in the photograph. The veneration of the Brahmanical goddess Sarvvānī by the wife of a king who is known to have been a devout Buddhist, bespeaks the absence of narrow bigotry during the period,

The image is of the usual octo-alloy metal, about 20" in height and rather heavy. A portion of the rim of the top towards the proper left is broken away and lost. The image is cast in low relief. The technique is somewhat crude and the pose rigid. The goddess has eight arms. The hands hold clockwise,—Arrow, Sword, Discus, Conch-shell Trident, Bell, Shield and Bow. A maid is on her either side holding fly whisks. The goddess stands on a lotus seat, on the back of a couchant lion with a well-executed head.

The attributes of the goddess are those that are given to the images of Mahiṣa-marddini, with the only difference that they have the *Tarjjanī-mudrā* in one of their left hands, while this goddess has a Bell instead. The following invocation in the Sāradā-tilakā-tantra, ch. XI, is addressed to the goddess whose vehicle is a lion and who is variously called, Bhadra-Durgā, Bhadra-kālī, Ambikā, Vedagarbhā and Kṣemankari:

কালপাবকসমিভাং কলিতার্কচন্দ্রশিরোরুহাং ভালনেত্রবিভীষণাং ভরদায়িসিংহনিষেত্রবীং। চক্র-শন্থ-কূপাণ-খেটক-চাপ-বাণ-করোটিক।-শ্লবাহিভুজাং ভজে বিজিতাখিলাসুরসৈনিকাং॥

I adore the goddess who is like the fire of destruction, whose hairs are restrained by the crescent moon, whose brow and eyes

are terrible to look at, who rides on an awe-inspiring lion, who holds in her hands Discus, Conch-shell, Sword, Shield, Bow, Arrow, Skull and Trident, and who has defeated the entire army of the demons.

This Dhyana may very well be applied to the present image. In place of the Skull of the invocation, Sarvyani has

the Bell in one of her hands.*

The image catalogued as $\frac{D_{-}(e)}{133}$ in the Rajsahi Museum Catalogue, appears to be an image of this class.

3. B. (ii) g. IMAGE OF UGRA-TARA. .

This unique image known as the Tārā of Sikārpur is worshipped in the village of Sikārpur in the Bakarganj district, and the place of worship is recognised in some texts as a Pilhasthāna or one of the 51 recognised centres of the Sākta form of worship in India.

The details of the worship of Tārā are to be found in the Tārā-tantra published by the Varendra-Research Society of Rajsahi and in the 4th chapter of the Mantra-mahodadhitantra. Tara-tantra quotes (Pages 11—12, foot-note) prose explanation of the image of Tara from Tārārahasya-vṛttikā, and Mantramahodadhi has a more concise invocation in verse. It appears from these that Ugra-Tārā should be represented standing on a white lotus rising from the depths of all-prevading waters. She should have the Knife, the Sword, the Blue Lotus and the Skull as attributes in her four hands. She should have three bloodshot eyes, diverse ornaments as well as snakes decorating her body, the colour of which

Säradä-tilaka is a compilation, full three centuries later than the date of the present image. But compilations, as is well-known, always incorporate earlier compositions.

should be bluish. Her hair should be thrown up in a single braid. Her tongue should protrude out and her teeth should be prominent, giving a terrible appearance to her countenance. Her waist should be covered by the hide of an elephant. She should wear a necklace of skulls. Her brow should be adorned with a flat piece of white bone. An image of Siva (Aksobhya) should be on her head, and she should have firm breasts and a smiling expression. She should tread on a corpse placed between two lotuses.

The Tārā of Sikārpur shows nearly all the above particulars. Five miniatures are depicted above her head. The topmost one is of Siva. To his right is Brahmā, and to his left are the figures of the Kārttikeya and Gaņeśa. The remaining figure is probably of Viṣṇu.

The pedestal depicts six votaries, some male and some female. A maid appears on either side of the goddess.

A perusal of the explanation of the Tārā image, as well as a study of the image described above gives rise to a strong presumption that this Ugra Tārā of the Brahmanical pantheon is a direct importation from the Buddhistic,—colour, attributes, parental Buddha Aksobhya, and all. The arrangement of the five miniatures over the head of Ugra-Tārā is also reminiscent of the five Dhyānī Buddhas of the Buddhistic images. Akṣobhya, the Buddha from whom Ugra-Tārā emanates is explained as the one whom no commotion can disturb, i. e. Siva; and thus he passes without question on the crest of the Tārā of the Brahmanical Pantheon.*

^{*} This portion of the present work was written in 1919. I find that Pandit Hirananda Sastri has also noticed this Buddhistic origin of Tārā in the Memoirs of the Archaeological Survey, No. 11,—"Some recently added sculptures in the Provincial Museum, Lucknow", published in 1922.

3. B. (ii) h.

IMAGES OF CHAMUNDA.

The origin of Chamunda is described in the third episode of the Devimahatmyam of the Markandeya-Purana. The-two demon brothers Sumbha and Nisumbha grew powerful and ousted the gods from their possessions. The gods repaired to the Supreme Goddess and invoked Her assistance against the Thereupon, the goddess Kausiki sprang from the body of the Supreme Goddess and assumed a dazzlingly beautiful form. Chanda and Munda, two servants of Sumbha and Nisumbha, reported to their masters about the beautiful manifestation. Sumbha, struck with the story of the beauty of the goddess, resolved to possess her and sent emissaries to the goddess to persuade her to become his mistress. The goddess, thus approached, sooffingly replied that she would accept only him as her husband who would be a match for her in strength and would conquer her in battle. Sumbha, thereupon, ordered a servant of his to seize the goddess by force, but he was speedily reduced by her to ashes. On this, Chanda and Munda were ordered to go and seize the goddess.

The sight of Chanda and Munda greatly incensed the goddess. "From her brow contracted by frowns, suddenly sprang forth a goddess, black and scowling, with drawn sword and lasso, holding a mace (Khatvanga), wearing a necklace of skulls, clothed in a tiger-skin, grim with emaciation, mouth hideously distorted and the tongue protruding out. Her eyes were red and sunken and she started a terrible uproar

that filled the quarters."

This grim goddess began to swallow elephants with riders and all, chariots with horses and occupants, and Chanda and Munda were quickly worsted. The goddess picked up the heads of Chanda and Munda and presented them to her

originator Kausiki, who bestowed on her the epithet Chamunda in recognition of her achievements.

Images of Chamunda are fairly common in Bengal. The following are the general characteristics of these images.

She should be like a skeleton in appearance, -flesh dried up, bones showing through the skin, eyes sunken and abdomen contracted. Her hairs should be standing on end with snakes peeping out from them. She should be laughing horribly, with the teeth prominent and the tongue protruding out. She should wear a necklace of skulls and bones. She should be dressed in a tiger's skin and have a corpse and an owl as her vehicles. Her abode should be in a funeral ground under a Vata tree. She should hold behind her the skin of an elephant. She should be of dark or blue colour, but in one form she should be blood-red. In another form, she has an ass for her vehicle. Sometimes a vulture is represented on her banner.

She may be represented standing, dancing, squatting,

or sitting with one leg pendant,

All that is terrible and repulsive has been brought together in conceiving this goddess of the Saktas. She symbolises universal Death and Destruction. Curiously, this grim goddess also has the Boon and the attitude which says "Fear not" (= Abhaya), as two of her attributes, and her representations in stone that are met with in the country, have all of them an indescribable expression of ultimate assurance and benignity in them! In place of the motionless corpse, some images have a fat and plump boy as the vehicle. The boy has a smiling face and the attitude of assurance

^{*}References are to Agni-Purana, ch. 50/21-22 and 30-37; ch. 144/30-37-Matsya-Purāņa, ch. 261/33-37. Also passages of Amsubhedagama, Vișnu-dharmmottara and Pürva-Kāranāgama quoted in Rao's Hindu Iconography, vol. I. Part II, Appendix C, pp. 151-152.

(Abhaya-mudrā) in his right hand,—as if he represented throbbing life and hopefulness,—as if he kept assuring that the last word in creation was not Death, but Life, and Life ever-renewing.

The ordinary image of Chāmuṇdā has four hands. By the right two, she holds Javelin and Knife and the left two hold Skull and Spear. (Agni-Purāna. 50/21-22). The Amśubhedāgama, referred to above, makes out her attributes as Skull, Javelin, Boon, and Assurance of Protection. The Pūrvakāraṇāgama, on the other hand, has Skull, Javelin, Fire and Snake as her four attributes. The second image (see below) in the Dacca Museum appears to have been an image of this class.

The Agni-Purana enumerates the following eight varieties of the forms of Chamunda. They are called the Eight Mothers.

- 1. Rudra-Charchchikā. She appears to have six arms which hold in the hands Skull, Knife, Javelin and Lasso and the two ends of an Elephant's Skin. She is described as "posing with head and feet thrown up." The six-armed images of Chāmundā, catalogued as No. $\frac{D(d)}{334}$ and No. $\frac{D(d)}{350}$ in the Rajsahi Museum Catalogue, appear to be images of this class. It is noteworthy that the second image is inscribed "Charchikā" in ancient characters of the 11th-12th century A. D.
- 2. Rudra-Chāmundā. She has eight arms and a Human Head and a Kettle-drum in addition to the attributes of Rudra-Charchchikā. The image illustrated in the 2nd part of Vīrabhūma-vivaraņa (Bengali) published by the Birbhum Research Society, against page 124, and called Fulesvarī Devī, appears to be an image of this class. The attributes, however, do not all agree.
- 3. Mahālakāmī. She also has eight arms, but she should be sitting and have four faces. The images illustrated in the

Archaeological Survey Report of Mayurbhanj by Mr. N. N. Vasu, against pages lxvi and lxviii, appear to be images of this class. But they do not appear to have four faces.

- 4. Siddha-Chāmundā. She has ten arms. The right hands hold Javelin, Sword, Kettle-drum and Bone. The left hands hold Shield, Bell, Mace (Khatvānga) and Trident and the remaining two hands probably hold the two ends of the Elephant's Skin. Nos. 3, 5 and 6 of the Rajsahi Museum appear to be images of this class, as well as the one illustrated against page 144 of Virabhūma-vivarana, Part II. This class is represented as both sitting and standing.
- 5. Siddha-Yogeśvarī. She has twelve arms, adding Lasso and Elephant-goad to the attributes of the last image. It should be noted that lasso has a lready once been counted (No. 1). The next form Rūpavidyā also has twelve arms. There is no instruction in the texts as to how to differentiate these two forms. Of the twelve-armed images of Chāmuṇḍā, some are represented standing, some sitting. This difference in pose probably differentiates the two classes. If we take the standing form as Siddha-Yogeśvarī, the seated form will then be Rūpavidyā.

As already noted, the texts give Siddha-Yogeśvari an extra lasso. The standing twelve-armed image of Chāmuṇḍā in the Dacca Museum, however, represents the goddess as cutting between her teeth the nail of the small-linger of a left hand, instead of repeating the lasso. This appears to be a more reasonable representation of the form we have styled Siddha-Yogeśvari, than the one with the unmeaning repetition of the lasso. Rajsahi Museum No. 1 also appears to be an image of this class.

6. Rūpa-vidyā. As already stated, she also has 12 arms like the last image, but probably she is to be represented

sitting. If that is so, Rajsahi Museum No. 2 may be an image of this class.

- 7. Keamā. She has only two arms. She should be represented as an old woman, with lips apart, and surrounded by jackals. An image of this class does not appear to have yet been discovered in Bengal.
- 8. Danturā. She should be represented as squatting on the ground with a hand on her knee. An image of this class discovered at Attahāsa, in the Burdwan district, is now in the Museum of the Vangīya Sāhitya Pariṣat. It was illustrated in the journal of the Pariṣat, vol. XXII, page 28. It is a marvellously well-executed piece of sculpture.

Besides these, two other varieties of Chāmuṇdā can be distinguished. One is called Kālikā. She should be represented naked, with a necklace of skulls, and sitting on an ass. (Matsya-Purāṇa, 261/33-37). Rajsahi Museum No. 9, inscribed in ancient characters *Piśitāśanā*, appears to be an image of this class. The other an elaborate image with six heads and other intricate details called Kubjikā, described in the Agni-Purāṇa, 144/30/37.

3. B. (ii) h. A twelve-armed image of Chāmuṇḍā of the Siddha-Yogeśvarī class, in greyish-black stone, 30"×17".

The six right hands carry,—Boon, Knife, Kettle-drum, one end of the Elephant-skin, Arrow and Sword. Of the six left hands, the small finger of the first is raised to the lips,—the goddess is biting off its nail. The rest carry Bow, one end of the Elephant-skin, Skull, Corpse and Trident.

The goddess stands in the *Tribhanga* pose on the shoulders of a plump boy who is smiling and making the gesture, "Fear not." The locks of the goddess are thrown up and snakes are peeping out from them. The goddess has a necklace composed of skulls and pieces of bone, and she wears

a tiger's skin. The ear-rings of the goddess appear to be snakes. The trunk of a *Vata* tree appears behind the goddess, but no owl is seen as her vehicle.

Found somewhere in the ruins of Rāmpāl, in Vikrampur in the Dacca District, and after many vicissitudes, obtained

for the Dacca Museum.

3. B. (ii) h. Statuette of Chamunda in black stone. The upper portion is broken away and lost. The portion that remains measures, 8"×4".

The goddess sits with the right leg pendant over a prostrate bearded corpse. She had probably 4 arms, of which two only remain. The right hand carries a Knife; the left hand is placed on the left knee. If she had only two arms originally the second attribute would be in favour of, identifying her as a representation of Dantura. A jackal to the proper right is biting at the corpse.

From the Raghurampur excavation.

3. B. (ii) i. MANASA.

The snake-goddess Manasā is now universally identified with Jaratkāru, the sister of the Nāga king Vāsukī. The story of Jaratkāru is well-known. It occurs thrice in the first book of the Mahābhārata—first, in chapters 13th—16th; then again in chapters 38th—40th; finally, in chapters 46th—48th.

Kadru and Vinatā were the two wives of the Patriarch Kasyapa. From Kadru were born the snakes. Vinatā gave birth to Aruņa, the charioteer of the Sun-god, and Garuḍa, the vehicle of Viṣṇu. Incensed at an act of disobedience of her sons, Kadru once cursed them with destruction by fire at the

snake-killing sacrifice of King Janmejaya. The snakes subsequently met in conference to devise means of escaping from the consequences of this aw lul curse. Elāpatra, a Nāga chief, declared that he had come to know through a vision that the Saint Āstika, born of their sister Jaratkāru, married to a Brahmin husband of the same name, would save them from this threatened destruction. Vāsukī, the Nāga-chief, was thereupon requested to bring up this sister carefully and to keep a sharp look-out for the arrival of the Brahmin Jaratkāru.

Jaratkāru belonged to a clan of nomad (yāyāvara) Brahmins, who never had a settled home, but roamed from one holy place to another. Begetting an offspring is religiously incumbent on all householders, but this Brahmin Jaratkāru had never given his attention to marriage and settled life. A vision of his forefathers losing their places in heaven for his childlessness, at last induced this globe-trotter to think of marriage. But he would, he resolved, marry only under certain conditions. The girl must be of the same name as himself; she must be offered to him unsolicited; he shall not be required to maintain her, and, finally, he would be at liberty to forsake her on her first offence.

The agents of Vāsukī who were watching for the appearence of Jaratkāru and this turn of his mind, now informed Vāsukī who forthwith arrived and offered Jaratkāru his sister. When the saint was satisfied that the girl was of the same name and when the bride's party accepted all his conditions, the marriage took place and all went well for some time. The sister of the Nāga king came to be with child, but now an accident happened. One day the patient wife gave offence to the touchy saint by calling him off from an untimely sleep. The sage was in great rage and prepared to leave his wife for good. He assured the disconsolate wife that a great sage would be born to her and went

away. But the purpose of the Nagas had been served. The Sage Astika was born to Jaratkaru and he subsequently saved the Nagas from extermination in the Snake-sacrifice of Janmejaya, by begging of the king the cessation of the sacrifice.

This, in brief, is the story as narrated in the Mahābhārata. The Nāgas, as is well-known, were a powerful race of primitive people, probably of Mongolian origin, who inhabited large tracts of India, when the Aryans entered India and began to spread. The story of the snake-sacrifice probably keeps alive the memory of a determined effort on the part of the conquering Aryans to oust the Nāgas from the plains of Northern India. Outlying regions like Manipur and Kasmir became the resorts of the Nāgas ousted from the plains. Vāsukī, the king of the Nāgas, is said to have been ruling over the regions watered by the Godavari. The Nāgas cursed by their mother went to live in swampy lands at the mouth of the Ganges. (Hopkins; p. 27). This shows the direction that some of the worsted Nāgas took in their search for resorts, safe from Aryan aggression.

The hatred and contempt with which the Aryans regarded the Nagas, are evident throughout the Mahabharata. Even the best of the Nagas did not escape it. This is evidenced by the statement in the Aitareya Brāhmaṇa (6th Panchikā, chapter 26, part I) that the Sarpa-ṛṣi (evidently seer of the Naga tribe) Arbbuda, son of Kadru, though allowed to supplement a deficiency in the Vedic performance, was blindfolded before he was suffered to approach the sacred Soma. Arbbuda, it may be noted, is the name of Naga in the Mahabharata who was an inhabitant of Magadha. The qualification found in the Aitareya Brāhmana that he was a son of Kadru bears testimony to the antiquity of the tradition found in the Mahabharata that the Nagas were descended from Kadru,

Mythologically, the Nagas are to be recognised as belonging to the sphere of Varuna, the lord of the waters, figuring as his sons or his creatures. They are divine beings but looking like men, with a number of hoods over their heads. They guard all kinds of watery areas, such as tanks, rivers and lakes. It is in this capacity that we find the Nagas worshipped in India during the early centuries of the Ohristian Era in the regions round Mathura. In the eighth year of the reign of Kanişka, a tank and a garden were dedicated to the divine Bhūmināga.' In the 26th year, a stone slab was put up at the shrine of Dadhikarna, the divine lord of the Nagas." In the year 40 of the Kusana Era, in the reign of Huviska, the two friends Senahasti and Bhopuka erected and placed inside their common tank a splendid statue of a Naga, undistinguished by any proper name. Another image of a Naga, consecrated in the year 52 of the Kuṣāṇa Era, is now in the Mathura Museum. It would appear that during this period, the worship of the Nāgas was a very much living cult and one that had a recognised place in the society by the side of the active cults of the Jina and the Buddha. The shrine of Dadhikarna at Mathura appears to have been a flourishing establishment, one of whose servants was rich enough to present a pillar to the Buddhist Vihara erected close by, in the reign of Huvişka. It is interesting to note that the name Dadhikarna occurs in the list of the Nagas in the

^{1.} Epigraphia Indica. Vol. XVII. Part I. P. 10-12.

^{2.} Annual Report of the Archæological Survey of India. 1908-9.
P. 159.

^{3.} Ibid. P. 160. 4

^{4.} Ibid. P. 161.

^{5.} Indian Antiquary, 1904, Vol. XXXIII, P. 102.

Harivaméa: and also in the commentary by the author himself on the Abhidhanachintamani by Hemachandra, verse 1311.

This phase of the Naga worship is still current throughout India and is falling into comparative disuse only in the modern days. Formerly, it was incumbent on any one digging a considerable tank to erect a nagakastha exactly in the middle of the tank at the time of its consecration. Generally the top of a strong and tall pole was fashioned out like a cobra and this pole was placed in the middle of the tank. The Naga was thus installed as the guardian of the tank, The famous Dharmmasagara of Comilla excavated by Dharmma-mānikya, Rajah of Tippera, has its Naga-kaştha still in position. So has the big tank called Koddl-dhod at Rampal in the Munsigani Sub-Division of the Dacca District. In these days, new tanks are seldom dug, and even when dug, very seldom consecrated. But the erection of a Naga-Kaştha in the centre of the newlyexcavated tank is even now a compulsory part of the ceremony of consecration.

The worship of the snake-goddess Manasa, as was, and is still prevalent in Bengal, appears to have very little connection with this general Naga worship. The Nagas, as far as can be ascertained, appear to be all male divinities and this conception of a female divinity Manasa as a sort of queen over the snakes, appears to be foreign to this system of Naga worship.

Manasā, as already noted, is now generally identified with Jaratkāru; but, curiously, in the Mahābhārata there is no indication of the deification of Jaratkaru, mother of Astika,

I. Harivatham: Viṣṇuparvam, Ch. 109, Verse 20. P. 339. Vangavāsī edition. The text has nāgarāḍadhikarņascha which should be corrected to nāgarāja-dadhikarnah.

as a snake-goddess,—i.e. mother of the snakes, (nāgamātā) and mistress over them. Neither is she credited with the possession of the Supreme Knowledge (mahājñāna) nor the power of counteracting poison, the two most prominent characteristics of the snake goddess Manasā. The term "mother of the snakes" in the Mahābhārata always denotes Kadru.

In the Brāhmaņas (Aitareya, 5/24/4; Šatapatha, 1/4/29), we meet with the term Sarparājāī which literally means—queen of the anakes. She was the seer of a hymn of the Rg-Veda, X—189. But the connection of this Sarparājāī with anakes is not unquestioned. Sāyana explains that Sarparājāī was the Earth, incarnate as a goddess, who attained the knowledge of Brahma, the Supreme Soul, in that guise. One commentator, Mahīdhara, however, states that the term denoted Kadru in the guise of Earth. It may also be noted that Kadru is given as a synonym for Manasā in the dictionaries. Thus, it appears, that the first identification of Manasā, the anake-goddess, was not with Jaratkāru, but with Kadru. Subsequently, however, as in the Brahmavaivartta-Purāṇa, attempts were made to fit in Manasā with Jaratkāru and give the latter a deified character.

There is no doubt that the snake-goddess Manasā occupies a somewhat indefinite position in the Brahmanical pantheon. The name does not appear to occur in the Mahābhārata or Pāṇini or Amarakoṣa. The mediæval grammarians and lexicographers mention the name, the former citing it as an illustration of an irregular Samāsa, (Aluk-Samāsa:—Manasā aretā devī = manasā-devī) which shows that the explanation of her name as "the mind-born of Kasyapa," for which there appears to be no earlier authoriy than the

^{1.} Satapatha Brāhmaņa. Translated by Paņdit B. S. Sāstrī and published by the Vangīya Sāhitya Parişat. Vol. ii. Page 28-29.

^{2.} Evidently with the aid of the Sutra मनगः मरकाशाम् of Pāṇini 6/3/4.

Brahmavaivartta-Purana, has obtained a footing by the time. The absence of her name in the earlier literature, and the evidences of attempt at explaining away her name in modizeval literature, point to the probability that she is not. at least in this line of development, a goddess with a Vedic and Puranic past, but an assimilation from outside. There certainly was a considerable amount of difference of opinion among the learned persons who attempted to engraft this goddess on Brahmanical traditions,—as a careful study of her legends and Dhyanas show. Evidences that she probably was first identified with Kadru and not with Jaratkaru have already been adduced. Even when the identification with Jaratkaru was established, considerable difference prevailed in working out the details. The following Dhyana makes Swan her vehicle, which shows that she was contemplated as identical with Brahmani or Sarasvati (Vide-Arch. Surv. Rep. Mayurbhanj, by Mr. N. N. Vasu. pp. xxxviii.)

> (प्रवीमचामहीनाः भन्धवत्रम्नाः ठाक्रकान्तिः वहान्ताः दःमाक्रणाम्पावामक्षिण्वमनाः मर्वदाः मर्वदेषः । (प्रवाच्याः मण्डिजाक्षीः कनकम्पार्गर्गर्गात्रवाद्यक्षेत्रस्य । वृद्यसम्बद्धः मार्केनागामुकक्षकृष्यंगनाः (वाभिनीः कामक्षणाम् ॥

I adore the goddess, the mother of the snakes, who is graceful and generous and whose face is like the moon, who rides on a swan, wears a red garment and is lavish of gifts, always giving everything (asked for); who has a smiling face, whose body is decked with gold and gems and many jewels obtained from serpents; who has prominent breasts, is an anchorite who can take any shape at will, and who is accompanied by eight snakes.

This Dhydna is the one that is commonly recited now-a-days in the ceremony of the worship of Manasa. Its source unknown. It places no distinctive attribute in the hands of

the goddess; but an image of Manasa in the Indian Museum strangely confirms the conception of Manasa as Sarasyati, as indicated by the vehicle swan in the above Dhyana. I refer to image No. 3950 described on page 95 of Bloch's Catalogue. The image shows a goddess in the meditative pose, sitting with legs crossed. A hood of seven serpents is over her head. The two left hands hold Book and Pitcher of Nectar. The two right hands hold Rosary and Boon. On the right is carved . Linga; on the left is a miniature of Ganesa, A prominent pitcher is placed below the seat of the goddess from which two serpents are coming out and crawling off in opposite directions. The attributes of the goddess are entirely those of Sarasvatl, and the image would certainly have been identified as that of Sarasvati, had the serpenthood over the head of the goddess, and the pitcher below her seat with serpents crawling out, been absent.

The identification of Manasā with Sarasvatī is also contirmed by the following *Dhyāna* that Dhanvantari addressed to Manasā (Brahma-vaivartta-Purāṇa. Srī-kṛṣṇa-Janma-khaṇḍam, ch. 51).

চাক্লচম্পকবর্ণাভাং সর্ববালস্ক্রমনোহরাম্।
ঈবদ্ধান্তপ্রসন্ধান্তাং শোভিঙাং সূক্রমবাসসা।
কবরীভারশোভাচাাং রড্ডাভরপভূবিভাব্।
সর্ববাভরপ্রদাং দেবীং ভক্তাস্প্রহকাতরাম্।
সর্ববিদ্যাপ্রদাং শান্তাং সর্ববিদ্যাবিশারদাম্।
নাগেন্তবাহিনীং দেবীং ভক্তে নাগেশরীং পরাষ্।

I adore the goddess, the supreme mistress over makes, whose vehicle is a huge snake. The complexion of her body is like the Champaka flower. She is beautiful in every limb. She has a pleased expression of face marked by a faint smile. She is decked in fine garments and jewelled ornaments. She

looks beautiful with a sumptuous chignon. She feels with her devotees and protects them from all evil. She is peaceful, is versed in all kinds of knowledge and also imparts them (to her devotees.)*

In the stotra following, Manasa is once called daughter of Kasyapa, and again, distinctly, daughter of Siva, and the later parentage is upheld in the Bengali ballads that are sung in her honour throughout the country. In these ballads, which probably can lay claim to no Puranic origin, the explanation of her name attempted in the Brahmavaivartta-Purāna, that she is called Manasa because she had her origin from the manae (mind) of Kasyapa, is not repeated. In its stead, appears a bland account of how she was fashioned out in the nether regions by an artisan employed by Vasuki, the king of serpents, from the seed of Siva, which, placed on a lotus leaf, had impetuously travelled down through the stem to the place of Vasuki. In the Prakrti-Khandam of the Brahmavaivartta-Purāņa, Ch. 42, there is a compromise between the two versions of the origin of the goddess. She is there the mind-born of Kasyapa, but the spiritual daughter of Siva, who gave her the Supreme Knowledge. But even this spiritual fatherhood of Siva is undermined by the statement that she was instructed by Siva himself to go to the holy place Puşkara and there meditate on the Divine Srikrsna. Thus she became a VaispavI, received favours of Krsna-Visnu and was first recognised by him.

^{*}The novel and unsettled state of the literature on Manasā is illustrated by an image of the goddess from a Tea-estate near Silghat, Assam. In the above *Dhyāna*, the vehicle of the goddess is denoted by the term *Nāgendra*. Ordinarily it would mean 'a huge snake'. But *Nāga* also means an elephant, and in this image of Manasā from Assam, we find an elephant depicted as the vehicle of the goddess,

Vestiges of these attempts to connect her variously with Brahmā, Viṣṇu, and Siva,—the attempts at explaining away her name, the difficulties that, according to the Bengali ballads, this goddess had to surmount before she could establish her worship in this country, are all very remarkable. These, as already noted, point to the probability that she came from outside and had to fight her way into the Brahmanical pantheon and obtain an identification with Jaratkāru.

Prof. Ksitimohana Sena has drawn our attention' to the fact that a snake-goddess called Manchamma or Mother Mancha is still worshipped among the Teleguand the Canarese-speaking people of Southern India. Stories like the stories of the struggles of Manasa to get recognition as a goddess, are also current in Southern India regarding Ambavaru, a goddess who appears to have control over snakes. The learned professor therefore suggests that the goddess Mañcha of the Dravidians has obtained in Bengal the semi-sanskritised name of Manasa and appropriated to herself the legends of Amvavaru in Bengali forms. When we remember that the name does not occur in the earlier grammars and lexicographies, and that the medieval grammarians and lexicographers had difficulty in explaining this ungrammatical name, we gladly recognise that Prof. Sena has probably found the right origin of the name.

It is, however, necessary to point out here that the Buddhists of the Mahāyāna school had a snake-goddess whom they called Jāngulī, meaning literally, the goddess of the wilds. She is a daughter of the Savaras (Savara-Kumārī) or the wild tribes of India. She is a charmer of snakes and is invoked against snake-bite. She has four arms. She plays

I. Pravast, 1329 B. S. P. 384-395.

on the lyre by her two normal hands, bestows boon by the extra right hand and holds a white snake in the left." It is always difficult to find out the exact period when a conception found place in a system of religious worship. It can only be said that Janguli appears to have been a divinity of the aboriginal tribes of India and was given a shape and admitted into the Buddhist Pantheon in a fairly early period. Certain texts declare her to be as old as the Buddha himself and the authorship of the mantras for her worship is ascribed to the great teacher. Of course, this may be only another instance of an attempt to give to a recent admission the appearance of a hoary and sacred antiquity. But a daughter of the aboriginal people with something of a divine character and with remedies against snake-bite appears also in the Atharva-Veda, and this fact makes the antiquity of Janguli less suspicious. A little girl of the Kirātas (wild aboriginal people) in the Atharva-Veda, X-4-14, digs a remedy against snake-bite with golden shovels upon the ridges of the mountain. In X-4-24, possibly this very same girl is called Taudi and Ghrtachi and the devotee takes shelter under her 'poison-spoiling track'.

When we remember that Ghrtachi is only another name for Sarasvati and that Sarasvati herself is spoken of in one passage in the Atharva-Veda' as a destroyer of poison and also take into consideration the fact that Jangulf has the attributes of Sarasvati, some conclusions begin to take shape. The Vedic goddess Sarasvati, in one of her aspects, was a destroyer of snake-poison and was often invoked in that

^{1.} Iconographie Bouddhique: Foucher: Vol. II., P. 67-68. Indian Buddhist Iconography by Babu Benoytosh Bhattacharyya: P. 78-80.

^{2.} Atharva-Veda-Sashhita: Tr. Whitney and Lanman: Vol. 1. P. 354. VI-100.

capacity. Sarasvatī, in this aspect, was a girl of the Savaras. This aspect did not develop in the Brahmanical Pantheon, but the Mahāyāna Buddhists accepted this snake-goddess and called her Jāngulī, and did not forget her connection with the Savaras. The Brahmanical anti-venom Sarasvatī,—the source of Jāngulī, was forgotten before the latter's rising popularity.

Manasa appears to have been imported into Bengal from Southern India at the crest of a Brahmanical revival. She quickly outdid Janguli in popularity. Scholars sought about to find for her a Vedic or Puranic origin, and some actually identified her with Vedic Sarasvati, the curer of snake-bites. Manasa finally succeeded in absorbing Janguli within herself. The following *Dhyana* of Manasa is current in the country, but I am unable to trace it to any original work of rituals.

काखा काक्षनम्बद्धाः ख्वस्ताः भव्याननाः भाक्षनाः नारमेट्टाः कृष्टम्बदाः क्रियाः क्रियः क्रियाः क्रियाः क्रियः क्रियः क्रियः क्रियः क्र

I adore the lotus-born goddess of the wilds (Jänguli), the healer of (the effects of) poison, and daughter of Sankara. She is resplendent as gold, has a pleasant face beautiful like the lotus, and has a hood of kings of serpents over her head. Her body, covered with snakes, is smeared with celestial unguents and all her limbs are graceful. She constantly holds in joy Protection and Boon in her two hands.

This Dhyāna is also found on p. 97 of the ritual book for the worship of Dharmma, edited by Pandit N. G. Bandyopādhyāya and published by the Vangiya Sāhitya Parisat. (1)

I. There are slight differences in reading but the version quoted above apears to be the correct one. The last word Jāngulīm has been printed there as Jāgunīm, which gives no meaning and is an evident mistake.

A clear invocation of Janguli is used here in the worship of Manasa.

The Senas came from Southern India and settled in Bengal in the middle of the 11th century A. D. They very likely favoured the worship of the snake goddess Mañchā, and their rise probably gave an impetus to her popularity. The decline of Buddhism by this time gradually transferred the honours paid to Jānguli to Mañchā, who fast became Manasā at the hands of the Brahmin theologists.

The cult of Manasa is still a very popular cult in Bengal. As already stated, the number of poets who composed songs in her honour is very large. The biographer of Chaitanya states that the worship of Manasa used to be performed during Chaitanya's time (15th century A. D.) with great splendour. Vijaya-Gupta of Phullasri, in the Bakarganj district, is the most famous poet of the Manasa song in south-east Bengal. In the introduction to his poem, he throws out a very important hint which serves to measure the antiquity of the Manasa cult in Bengal. He states that the first poet of the Manasa song was the one-eyed Hari-Datta and that Hari-Datta's song was disappearing or becoming pitiably mis-sung in Vijaya-Gupta's time. Yet a poem by Hari-Datta is found incorporated in the published version of Vijaya-Gupta's recension of the Manasa song. Vijaya-Gupta flourished in the 15th century A. D. Even if we allow three centuries for the decay of Hari-Datta's song, he cannot have flourished earlier than the 11th-12th century A. D. The time required for a goddess to be popular enough to have a poet singing her praise, would be about a century. This calculation would point to the 10th-11th century as the period when the Manasa cult first obtained a footing in Aryanised Bengal,

The kernel of the story of the poems in honour of Manasa. is the opposition offered by the merchant-prince Chandra to the introduction of the worship of Manasa. The ladies of his household had already accepted the popular worship, but Chandra was obdurate, and it was only after a stiff contest that an unwilling half-submission was wrung from him. The Chandra kings of East Bengal rose to power towards the middle of the 10th century A. D. The date of Srichandra Deva, the most powerful prince of the line, may be approximately fixed as 975-1000 A. D., and one feels tempted to suggest that Chandra, the merchant-prince, the unbending opponent of the Manasa cult, the devoted worshipper of Siva, may have been a member of the family of the Chandra kings of East-Bengal,-may be, he was Srichandra Deva himself! In his plate, Śrīchandra Deva is described as a Buddhist, but the reverence of Queen Prabhavati, wife of the Buddhist king Deva Khadga, who reigned in Samatata about three centuries earlier, for the Brahmanical goddess Sarvvānī, as revealed in the Deulvadī Image Inscription (supra, P. 204), shows that orthodox Buddhism, which, during this period, was largely intermixed with Saiva Tantrikism, sat rather lightly on these ruling chiefs.

The large number of stone images of Manasā of the 10th—12th century, that have been found throughout Bengal, testify to the established character of her cult during the period. It is noteworthy that pots and utensils, with figures of snakes on them, evidently used in the worship of Manasā, were found from the Raghurāmpur excavation (vide infra, p. 232—14, 15). The excavation conducted by the Varendra Research Society of Rajsahi in a part of the large tank at Deopādā, from the bank of which was recovered the famous stone inscription of Vijaya Sena Deva, also yielded similar objects, as well as a large number of mediaeval images of Manasā.

The majority of the images of Manasa found in the country, represent her as sitting on a lotus with the right leg pendant. Seven snakes spread their hoods like a canopy over her head and the goddess holds the eighth snake in her left hand. In her right hand she holds a fruit in the Varada-mudra. To her right is represented an emaciated bearded man, while a crowned male figure sits on her left. The marked emaciation of the figure to the right, points him out as Jaratkaru, lit .- one who dried up a fine figure (by the austerity of his devotions). The figure to the left may be that of Astika, the son of the goddess, but the crown on the head may be an indication that he is to be taken as Vasuki, the Naga king, brother of the goddess. In many images, a fine pitcher appears underneath the lotus seat of the goddess. The image of Manusa in the Dacca Museum is in black stone, 20" in height, and corresponds to the above description. It was obtained from the Dinajpur district by Babu Sarat-sasī Datta and presented to the Dacca Museum. It should be stated here that the Snuhi tree, known in Bengal as Sij, is associated in the Sanskrit Texts with the worship of Manasa and is still an indispensable article in her worship.

Some images of Manasā in the Rajsahi Museum have only five snakes over the head of the goddess, e. g., the one catalogued as H(e)2 / 184. But the prescribed number of eight snakes, that appears to be an indispensable feature of a class of images of Manasā, is probably completed by counting the one standing erect to the right, another coiling round the left arm and the third held in the left hand of the goddess.

A remarkable Dhyana of the goddess found quoted in the commentary of Kāšīrāma Vāchaspati on Tithyādi Taltvan,

by Raghunandana, Section 79,* is given below. A number of images of Manasā found in Bengal conform to this Dhyāna.

হেনাস্থোকনিভাং লসন্থিধবালকারসংশোভিভাষ্ স্মেরাস্থাং পরিতো মহোরগগগৈঃ সংস্বোমানাং সদা। দেবীমান্তিকমাতরং শিশুস্থভাং আপীনতুক্তরীং হস্তাস্থোক্যুগেন নাগধুগলং সংবিজ্ঞতীমাশ্ররে ঃ

I take shelter unto the goddess, the mother of Astika. She has a young child (on her lap). She shines like the golden lotus. Huge snakes always attend on her on all sides. She has full and prominent bosoms. She holds two snakes in her two hands. She has a smiling countenance and is decorated with the ornaments of shining snakes.

This Dhyāna represents the goddess as a four-armed deity. She is to hold a child on her lap and should be holding two snakes with the remaining two hands. It should be noted that this description strongly reminds one of the Buddhist goddess Hāritī. A comparison of some of the images of Manasā that conform to the above Dhyāna and those of Hāritī, is an interesting study and may point to another probable source of her origin.†

^{*} This Dhyāna was hunted out for me by my friend Babu Dīneša Chandra Bhaṭṭāchāryya, M. A., lecturer in Sanskrit, Chittagong College. It is to be regretted that l'andit Vāchaspati omits to note the source from which this Dhyāna is taken.

[†] It may be noted that a goddess with a snake in the right hand and a child (possibly a Nāga-child) on her left knee, identified in the Archaeological Survey Report of Mayurbhanj, Intro. P. XXXVIII, as Skanda-sasthi, may, on the strength of the Dhyāna quoted and translated above, be identified as Manasā. The identification of the images with a child on their lap, illustrated against pages XLVIII and XLIX of the Introduction to the same book, as Gautami and Śākya-simha, may similarly be corrected to Manasā. The Nāgas here and there and the Snuhi tree on the back, as well as the child on the lap, mark them out as Manasā. These images appear to be a probable link between the images of Hārīti and those of Manasā.

4. MISCELLANEOUS BRAHMANICAL ANTIQUITIES.

4. A carved wooden capital made from a very solid and substantial block of wood, 4'4"×1'3"×1'5". The unusually substantial nature of the wood used may be inferred from the fact, that about nine centuries of immersion in loam has had very little effect upon it. The capital, instead of turning porous and feathery (as is the case with the wooden image of Visnu, supra, 3. A.(i) a., p. 82), has retained its heaviness to such an extent that one would, on the first impulse, take it to have petrified. Even the parts that look the frailest, are remarkably strong and tough.

In the centre of the piece, a four-armed image of Visnu is seated in *Dhyānāsana* under a trifoil arch supported on a pair of pillars. The original carving is intact on the outlines of the arch, above the head of Viṣṇu, and on two perpendicular bands on either side. Two of the hands of Viṣṇu are placed, one over the other, on his lap. The outlines of the remaining two hands can be distinguished, going up and holding indistinct objects. The arch is flanked on either side by two flying figures. Two other figures similarly flank the image of Viṣṇu and form brackets like those seen on the gates of the Sānchi Stūpa. The capital must have been a vigorous piece of carving when entire and was undoubtedly executed in the palmiest days of wood and stone-carving in Bengal.

Recovered from the tank immediately north of the Deul at Sonārang, P. S. Tangivādī, District Dacca, from which the stone steps and the stone pillar described below were also obtained. Presented by Babu Ratneśvara Sena of Sonārang.

- Sonārang, 17'4½" in height. This noble monolith, the like of which has not yet been discovered from Lower Bengal, is 2' square at the base but tapers towards the top, where it is 18½ square. The base is square up to 4' 11½" and then again at the top to the length of 3' 1½". The middle section of 9' 3½" is octagonal and is decorated at the base and the top by plain rectangular and triangular arabesques, 1' 6" at the base and 1'1" from the top, ending in two raised rings. A space of about 16" below the upper ring is octagonal, but slightly raised above the level of the main octagonal section. Stones are abundant at the site in which this pillar was used, undoubtedly had a good proportion of stone in its structure. Presented by Babu Ratnesvara Sena of Sonārang.
- \$\frac{4}{5}\$. A block of sand-stone cut into steps, from the Sonārang Deul, 6'4"\times 12". It evidently formed the sill of a doorway, as the socket, exactly at the middle where the bolt used to fit, would indicate. It was recovered from the eastern bank of the tank to the north of the Deul, from the bed of which No. 1 above was recovered.
- A slab of chlorite stone, 11'5"×3'×10". It was discovered in 1912 near the Deul at Jodadeul (P. S. Munsiganj, Dt. Dacca) about 10' below the surface of the soil, lying across the road that runs from Munsiganj through Rāmpāl to the brick bridge at Ābdullāpur and beyond, near the point where a by-path starts from the main road towards the Deul. Mr. H. E. Stapleton, with the help of the then Executive Engineer, P. W. D., removed the stone in a boat to Companybag, in the eastern suburb of Dacca. From that place it was removed to the Dacca Museum in 1916.

This remarkable stone slab is rough on one side and quarry-dressed by a series of thick and more or less parallel lines running breadth-wise. Slabs like the present one have often been discovered from the vicinity of the Deuls of Vikrampur and the existence of some similar slabs are known, buried beneath the earth, near the Deul at Devasār, east of Jodādeul. An examination of the backs of the images in black chlorite stone, reveals the interesting fact that similar parallel lines of quarry-dressing are to be found there on almost all of them. These slabs were evidently imported into Bengal from the Rajmahal Hills, their nearest quarry, for the purpose of the manufacture of images. The quarry-dressed side was left untouched, while the rough side was carved into images in relief.

4 A railing of chlorite stone, 3'1"×1'1"×3\frac{1}{2}", discovered from Deobhog, P. S. Pālang, Dt. Faridpur, along with the stone bull,—supra, p 143.

The railing is divided into three compartments. Each compartment is occupied by a double-sided image in round in Atibhanga pose, and exhibiting exactly the same features on either side. The figure in the middle is pot-bellied, bearded, naked but for a strip of covering between the thighs, and with the hair on the head streaming upwards. He carries a Rosary in the right hand and a Trident in the left. The figure in the right compartment wears ornaments, crown, rich cloth and top-boots. He has a huge dagger in the right hand and a lotus in the left. The figure in the left compartment is also bearded and naked like the one in the middle compartment, but wears Jatāmukuta on the head. He has four arms and four faces (only three of the faces are being visible). The hands hold clock-wise,—1. Staff, with flames shooting up from its head. 2. Rosary. 3. A sacrificial

instrument. 4. Kamandalu or a vase. The position of the figures and their attributes are, of course, all reversed when viewed from the opposite side. The last figure, as described above, can be recognised as Brahmā without hesitation. The figure in the middle can also similarly be identified as Siva. One feels tempted to identify the remaining figure as Visnu, and thus the the group itself as a representation of the Brahmanical Trinity—Brahmā, Visnu and Siva; but the image of Visnu with a sword in his hand is very rare. The top-boots and the lotus in one of the hands would, however, suggest that the figure is a representation of Sūryya, who is only Visnu in another form. Sūryya is always represented with daggers in his belt but the transference of the dagger from the belt to one of the hands can hardly be explained.

The figure of Brahmā is flanked by the representations of two pillars. It interesting to note that the details of these pillars have general resemblance to those on the monolith described above.

Two knobs project from the top, as well as from the bottom, showing that the piece was attached to some other structure.

- An image-rest of chlorite stone, 1'2"×12"×5". These image-rests are often discovered along with images. There is always a socket in the middle meant for receiving the conical shaft projecting from the bottom of an image.
- 4. An image-rest of chlorite stone, 14"×8"×2\frac{1}{2}". From the Deul at Dhipur, P. S. Tangivadi, Dt. Dacca.
- A piece of wood from the above Deul, 12'11"x8"x 3\frac{1}{3}, carved with lotus leaves. It possibly formed part of a wooden car.
- $\frac{4}{9}$. Ditto, from the same *Deul*, $4'9''\times9''\times4''$, carved with right-angled carvings.

- $\frac{4}{10}$ A dagger from Vajrayogini, 1"8". The hilt is covered by a coating of brass, with artistic designs on it. Presented by Babu Kumudabandhu Vasu.
- A steel dagger-handle, 9", inlaid in beautiful designs with the purest gold. Found at Panchasar, near Munsiganj, Dt. Dacca.

The objects described below are all from the Raghurampur Excavation.

- An earthen pitcher, with the figures of snakes on it, probably used in the worship of Manasā. 12"×11".
 - $\frac{4}{13}$. An earthen bell, surmounted by a snake. $8\frac{1}{2}$ × $4\frac{1}{2}$.
 - 4 A brass stand, artistically finished. 4"×21".
- 15-18. Four earthen pots; some of them have retained the original paint on them.
- An earthen casket with closed lid, perforated by two holes, 3".
 - $\frac{4}{20}$. A stone casket, $4^{\prime\prime} \times 3^{\prime\prime}$. $\frac{4}{21}$. A shovel of iron, $2^{\prime} 8^{\prime\prime}$.
- A die of ivory, 2½". The arrangement of the spots is peculiar. The modern die contains 1, 2, 4 and 6 spots. This die contains 7, 8, 12 and 16 spots on its four faces.
 - 4. An iron tong, looks like a tuning fork, 4".
 - A plate of bell-metal. Dmt. 1'3".

The following articles were discovered from the excavation at the Deul at Dhipur.

- 4 An earthen vessel. Dmt. 6".
- 4. A beautiful narrow-necked bottle of earth, 31".
- 7 A heap of cowries.

ERRATA.

| Page. | Line, | Incorrect. | Correct. |
|-------|--------|----------------------|---------------------------|
| 6 | 17 | Rajabhatta | Rājabhaţţa |
| 7 | 5 | Vajrapņi Bodhisattva | Heruka |
| 7 | 6 | I. A. (ii) c | I. A. (iv) b |
| 9 | 15 | Budhist | Buddhist |
| 13 | 4 | Chundā | Chunds |
| 30 | 16 | Ughişa | Ugniga |
| 33 | 5 | Munshigaj | Munsiganj |
| 33 | 6 | Valkuntha | Vaikuntha |
| 33 | 20 | Vienu | Vişņu |
| 34 | 10 | Containg | Containing |
| 36 | 5 | ক্পান্যানান্ত্ত | ্ৰণান্ <u>মানাকোজান্ত</u> |
| 54 | 24, 26 | Bhṛkutī | Bhrkuft |
| 55 | 25 | 16 | 19 |
| 56 | 4 . | b | 29 |
| 68 | 4 | 11th century | 7th—8th century |
| 76 | 23 | Visnu | Vignu |
| 117 | 9 | Skull | Skull |
| 128 | 16, 28 | Alingana- | Alingana- |
| 129 | 32 | 99 | |
| 147 | 10 | hod | pod |
| 147 | 21 | Abdulläpur | Abdulläpur |
| 153 | 29 | Angirasas | Ångirasas . |

GENERAL INDEX.

[N. B. The Geographical names are printed in italice].

```
Abdullapur -- A village in the Dacca District, Agni-Purana-Story of Fish Incarnation-99
                                                            -of Yamuna-115
               -Vaisnaba monastery at
                                                            -Direction re : Image of Surya
               -107,119,127,129,147,171
-lmages of Nrsimha at-107
                                                            -Revanta in-175
               -Image of Siva at-119
               -Alingana-murti at-127,129
- Image of Karttikeya at-147
- Image of Sungod at-171
                                                            -Description of Sarasvati-188,
                                                            -Mahisamarddini, in-195,197
                                                            -Chamunda, in-201,209
               -Brick bridge at-229
                                                            -Kubjika, in-211
Abhaya Mudrā-Protection-Giving Mudra-
                                               Aitareya Brāhmaņa—Surya in—160,
                   13,18,27,42,43,56,57,105,107,
                                                                     -Identification of Vak
                   116,117,147,208
                                                                      with Sarasvati-182,
                 -a pose-24
                                                                    -hatred towards Nagas
Abhidhānachintāmani—Dictionary—216
                                                                    -Sarparajni in-217
A. B. Ry .- Lalmai station on-172
                                               Aja Ekapāda—Celestial deity-75
Absolute - The Universal soul, Brahma - 72
                                               Ajita Keéakamvalt - A Saint-64
Adhikṛta Dāmodara-203
                                               Ayodhyd -a kingdom-103
                                               Akāša-garbha--Bodhisatva-19
Adi Buddha-Universal Father of Buddhist
               Pantheon-16.23
                                               A. K. Maitreya-89
Adi Prajfia-Universal Mother of Buddhist
                                               Akrā-Vaisnava Monastery-106
              Pantheon-16
                                               Aksobhya-Dhyani Budha-16,17,19,21,
Aditi-Atmospheric Deity, Universal Mother-
                                                          -On the tiara of Manju-sri-29,
                                                          -On the head of Heruka-36,37,
        74,154,178,179,180
                                                          -in Vajra Tara--47
Adityavardhana - Vardhana Emperor - 165
                                                          -in Syama Tara-58
                                                          -Ugra Tara, emanation from-206
Adityas - Celestial deities - 75,76,
                                               Al-Beruni - Identifies Multan with Samvapura
         -Tortoise, the same as-99,100
         -Surya, sn-154
                                                         -16
        -Names of-155
-On Images of Sungod-164,170,171,
                                               Altdha-posture-Striding to the right-47,48,
           172,173
                                                         118
                                               Alingana-mūrti-of Siva-125,128
Aditya Sena-Of the Later Gupta dynasty of
                                                               -Image of-129,130
               Magadha-5,6
                                               Aluk-Samāsa-Grammatical compound-217
             -Shahpur Inscription of-166
                                              Āmalaka—myrobalan in Pindola's hand-41,42
Adyā-Mahisamarddini worshipped as -196
                                               Amarakoşa- a Dictionary-217
Aghora—image of, Invocation of—118,119
                                               Ambāvaru-Goddess of Snakes-221
Agni - Fire-73,74,76,
                                               Ambikā-Name of Durga-195,198,204
     -Pingala is-152,164
     -Wife of - 180
```

Archæological Survey of Mayurbhanj-Ambrosia-Got by churning Ocean-100 by N. N. Basu Amitābha—Dbyani Buddha—16,18,19,21 -Sun God-151 -on Lokanatha's crest-25,28 -Mahalaksmi-210 -on the image of Manju-sri-29 -on the image of Vajra Tara-47 -Manasa's Dhyana-218 - Manasa identified with Skanda-sasthi -Goddesses emanating from-53, -on the image of Bhrkuti Tara-56 Archer type-Of Gupta Coins-3 Amoghasiddhi-Dhyani Buddha-16,18,19,21, Ardhanārīévara—130,131,132 -on the image of Manju-sri-29 -on the image of Vajra Tara-Ardhaparyyanka-Posture of-25,27 47 —Goddesses emanating from— Arhats-Of the Buddhist order-39,41 Arial -a village in Dacca-129,170 -On the tiara of Parnasavari-Arkakeetra-Zone of the sun-167 10,62 Arapachana Mañju-ári - 29 Amsa-an Aditya-154,155 Arrakan-115 Amaubhedagama-References to Chamunda Arrow - Attribute of Gods and Goddesses-43, in-208,209 44,111,126,130,197,204,205,211 Ananta Kumar Sen-84 Arthur Avalon-62 Anāthapindada—40 Aruna—The charioteer of the Sun-159,161, Anchorite-The Great-38 162,163,171,172,212 -Like a bird-170 Anderson-Catalogue of the Indian Museum-Arvan-Worship of Sun-god-165 135 -Contempt towards Nagas-214 Angaja - Daughter of Brahma - 182 Aryaman—an Aditya—154 Angiras-Son of Brahma-75 Aryyapattas—of the Jainas—89 - Sun-worship, Connected with-153 Asiatic Society of Bengal-12 Afijali-a pose-48,88,111,114,116 Asiatic Journal and Monthly Register-124 Ankusa-Elephant Goad-an attribute of Gods Asoka-38,39,40 and Goddesses-48,198 Asoka Leaf-in Marichi-43,44,56,57 Anukul Chandra Ray-54,173,177 Asoka Kāntā-or Marichi-56,57 Anuetup-a metre-163 Asrafpur -- Copper-plate of the Khadga Kings Anuyami-i. e. Yamuna-85 found in-5,6,32, 68
—find-place of brass Chaitya and Apasmāra Puruşa-a demon-tra Statuette of Dhyani Buddha-7,68 Apron of Leaves-Worn by Parnasavari-58 A8801 - 220 Apshad-Inscription of Aditya Sena-6 Assurance of Protection-attributes of Apte's-Sanskrit-English Lexicon-155 Chamunda-209 Arbhavasu-Ray of Sun-163 Assyrians-186 Arbuda-a Sarpa-rsi, Son of Kadru-214 Astasāhasrikā-prajňā-pāramitā---12 Archæological Survey Report—215, —Mother and Child Image—138 Astika-A saint-213,214,216,226 Asuras -- 72,100 -Sun-god of Multan-168 -Sun-god of Buddha Gaya-158 Asutos Guha -- 57

Bādāmi-cave, Bombay--112 Aśvattha—a tree—32 Asvins -- Celestial Deity-75,153,157,161,174. 181,182,187 Atak_a village-86 Atharva Veda - 72,154,155,178,179,222 Atibhanga-a pose-230 Atiéa Dipankara—a Scholar—190 Atmaja - Daughter of Brahma-182 Atmospheric Deities-74 Atpara-a village-44 Atreyi-River-135 Atri-Mind-born son of Brahma-75. -Soma, Son of -76 Attahasa-a village-211 Attendants-of Sun-god-163 Atul Chandra Bagchi-82 August Mother-178 Aulad Hasan, Sayid, - 32 Aurangzib-168 Auteahi-a village-106,107.146 Avalokiteávara-found in the Sailadaha river -inscribed image of-7 -Bodhisattvas of Amitabha-19,24,25 Avatara-103 Axe-Weapon of Nataraja-111 Aghora-119,150 1) " Siva-126 " Mahisamardini-198 Backerganj --- a district in Bengal-11, 86, 185, 196, 197, 205, 224 -Chandradvipa, Same as—II -Laksmankati, image of Visnu 86, 185 -Madhabpasa, image of Katyayani, 196 -Sugandha, river-197 -Sikarpur-image of Tara--Vijaya-Gupta, a poet of-224 Badadīghi—a tank—145

Radkamta-identified with Kartomantapura Capital of the Khadgas-4, 6, 10, 26, 33, 35, 44, 114, 115, 174 -a Buddhist centre—7, 26, 33, 35, 37, 44 Bagchi-Atula Chandra-82 Baghaura-a village in Tippera-84 Bakla-History of-197 Baikuntha Nāth Sen-202 Bākargani-See Backerganj Balarāma-78, 90, 94, 93, 95, 96, 97, 103 Bālaka Mājhi-31 Bali-a demon,-102, 105 Baligaon-a village in Dacca Dt-196 Ballala Badi-Palace of the Sena Kings of Bengal-113 Ballala Sena-King of Bengal-113, 130, 131 -Naihati plate of-113, 114, 130 Balterghat-in Dinajpur Dt.-135, 142 Bandarbazar-in Sylhet-25 Bandyopādhyāya, N. G .- 223 Banerjee, R. D .- 89, 97, 135 Bāngālā-190 Barisal-See Backerganj-Name of the District and Head-quarters-27,116 Basāk, R. G .- 13, 97 Basarh-the ancient Vaisali-84 Basta-a village in Dacca Dt.-88 Basu, N. N .- 151 Bateávar-46 Baumr-2 Beal-Life of Hiven Tsang Beas-a river-74 Behar-158, 174 Bejgāon-a village in Dacca Dt.-34 Bel-a kind of tree-13" Beldéa - west of Badkamta-7, 24, 26

Bhanga-P. S. of Faridpur Dt.-80 Belava—a village in Dacca Dt.—97, 127, 129 -Plate of Bhoja Varmman-97 Bhaoual -- image presented by the manager Bell-weapon in the hand of goddesses, 111, 118, 120, 133, 204, 210 Bhāoāl-Same as above. Beltali-a village in Dacca Dt.-44 Laksmana Sena's plate of-124 Bengal-1, 4, 5, 95, 158 Bhāradvāja—a clan—8: -History of-8 Bharadvaja, Pindola-a Buddhist Sthavira -anarchy in-8 or Monk-38, 39 -sculptural wealth of-9, 12 -Psychic powers of, 40 -under three different ruling families -identified with Buddha of medicine-41 Bengal-images of Sungod in-158, 166 Bharata-Scion of-94 -images of Revanta - 174 Bhāratī-Name of Sarasvati-181 -cult of Manasa-224 Bharella-Village in Tippera Dt.-Budhis--image of Mahamaya-193 tic images found in-33, 114 Benoytos Bhattacharya-36, f. n., 142, 222 Bhargava-Upa-purana of-98 Berlin Museum-image of Manju-sri-29 Bhaskara-an Aditya-155 Beenagar - Pillar of Heliodoros at-108 Bhattacharya-tank of, at Palang-145 Betkā-a village in Dacca Dt.-34 -Binayatosa } -36 f.n. 142, 222 Benoytosh Bhadra-Durgā - name of Sarvvani - 204 -Dinesa Chandra-227 Bhadra Kāli-name of Mahisamardini-195 -Kalimohan-145 -- name of Sarvvani-204 -Sitala Chandra-109 Bhadrasana-posture of-35 Bhattasalt, N. K.- 89 Bhaga-celestial Deity-75 Bhaumikas-of Basta-88 - son of Aditi-154, 155 Bhavani - Gauri images Classed as, -198 Bhagalpore—a District—45 Bhavanipur -- in Dacca Dt.--56 Bhagapura-Modern Multan-168 Bhavişya Purāna-Suryya images in-151 Bhagavat-155 -Adityas in-155 -Surenu in-156, 160 -Source of all Puranas Bhagavati-Name of Durga--198 Bhāgavatapurāna - Krsna in -97, 98 -156 -Fish incarnation in-99 -Maga Brahmins in-164 -Tortoise incarnation in -Sambapura in-161 -Hiranyakasipu in-101 Bhedarganj-in Faridpur Dt.-44 Bhāgya Bārui -27 Bhoja-Varmman - Belava Plate of -97 Bhairab-176 Bhonuka-erection of a Naga statue by-215 Bhairavas-in Buddhist Pantheon-22,46 Bhrkuti-emanation of Amitabha-21, 26, 28 Bhairava-brother of Vetala-193 Bhrigt-in Alingana-Murtti-128, 130 -Part of Linga - 193 Bhrgu-father of Laksmi-185, 186 Bhairavi -Part of Linga-193 Bhairavis-Yoganidra identified with-194 Bhrgus-a clan-102, 103, Bhaisaja Guru-Pindola identified with-37 Bhuban Chandra Mitra-28 Bhuminaga ... Dedication of a tank to-215 Bhandarkar, R. G. Sir,-194

Bhumisparsa Mudrā-17. 30, 31, 32, 33, 34 Brahmani - Daughter of Brahma-182 -wife of Brahma, 186 BhuvanesvarI-a form of the Sakti of Siva -identical with Manasa, 218 -203 Brähmanical—gods—5 Bidhātā or Disposer-150, 155, 164 -Sculpture-77 Bidyābinod, B. B .- 79 Brähmanism-Absence of antagonism against Buddhism-8 Biharmandal-A v. in Tippera, 35, 37 -Flourishing side by side with Buddhism-4 Bil -2 Brahmā Prajāpati-Sons of-75 Bilakinda—a village, identical with -Worship of-76 Bilkenduai-84 - Fish, an incarnation of Bimbisāra-65, 66 Bipina Chandra Kāvyaratna—125 Brahmapurana—marriage of Siva in-137 Brahmaputra-river-4 Birbhum-200 Bloch, Dr.—167, 219 Brahmavaivarta Purana-Connection of Visnu and Blue Lotus-49, 205 Sarasvati—183 —Names of Durga—in 198, 209 Boar-Incarnation of Visnu, 78, 90, 92, 95, 100, 103, 104, 106 -Manasa and Jaratkaru in-217 --identification of Manasa with Bodhi-a tree, 31, 38, 62 Sarasvati - 219, 230 Bodhi-Sattva-Counterpart of Dhyani Buddha Brahmins-and Gayatri-165 18, 19, 24, 26, 32, 331 46 Bodhisattvāvadāna-Kalpalatā of Ksemendra Brhaddevatā—List of weities in-73 -Activities of Agni-74 Brhati-a metre-163 Bogra-A district, 4, 121, 123, 138, 188 Brhat Samhita -- Construction of Surva Bone-In the hand of Siddha-Chamunda-210 image, 151, 157, Book - Attribute of Sarasvati, 188, 189 -Northern dress of sun-god -in the image of Mahamaya, 192, 193 821-—of Varahamihira—174 -in the image of Manasa-219 B. S. Sästri-217 Boon-Attribute of, 126, 133, 147, 189, 193, 198, 199, 200, 201, 202, 203, 208, 209, 211, Buckler-Attribute of Mahisamarddini 197. 219, 223 Buddha-30, 31, 32, 33, 34, 38, 39, 40, 41, 42, Boot_Of Sun-god-157 Bow-Weapon in the hands of gods, goddesses 46, 58, 64, 65, 66, 67, 78, 90, 93, 94, 95, 96, 103, 135, 206, 215, 222 -43, 44, 49, 62, 111, 118, 119, 120, 130, Buddha-Harsa's veneration for-8 197, 198, 204, 205, 211 -Image of--3" Brahma - The Absolute, 72, 217, Buddha Gaya-Temple of Vajrasana Vihar Brahmā-Pauranic god-76, 105, 164, 179, 180, 181, 182, 184, 185, 186, 191, 194, 206, 221, 231 --31 —Temple at -- 33 -Sun-god in - 157 Brāhmanas-Prajapati as chief god-in-72 Buddhism-in Bengal, absence in Kamarupa, -Supremacy of Visnu pronounced Buddhism-Absence of antagonism against -Sacrifice to Sarasvati-187 Brahmanism during the 6th and -Sarparajni in-217

Brahmanbaria-Sub-division in Tippera Dt.

--84, 128

7th cent .-- 8

-of Tibet-17

Buddhist-Art-1 Chandra-a King-108 - merchant-prince, opposer of Manasa -Bhiksus-38 - Congregation-38 -of the Meherauli pillar inscription-2 —Creed—24, 25, 31, 68 —Iconography, Foucher—13 -Kings with the Surnames of-9,11 -family of-9 -Images-1 -India-41 Chandrabhaga-a river-197 -Pantheon-135, 181, 204, 221 Chandradvipa_old name of Backerganj,-11 Buddhists-223, 225 Royal family of-197 Budigangā-river-4 -Chandravarmman-fort of Buhler, Dr.-89 - identified with Chandra of Buffalo-demon-191, 194 Meherauli pillar-9 Bull-Vehicle of Siva-112, 115, 117, '119, 123, Charchchika—a variety of Chamunda—209 Chariot - of Sun-162 Burdwan - a district of-211 Chatterji-R. M.-133 Burgess, J.Mr.-29 Cambridge - University Library of, 12, 14 Chauddagram-a P. S. in Tippera Dt.-203 Canarese-of Southern India, 221 Chaudhurāni-Krsnadasi, Image of Visnu presented by-81 Celestial Deities-names of-75 Chaudhuri - Mathura Mohana - 130 Centaur-in the image of Visnu-79 Chhattravastu avadana-63 Chaltanya-apostle of Vaisnavism -incarnation of Visnu-03 Chhāyā-double of Saranyu-153 -Worship of Manasa at the time -various names of, 156, 161 of-224 -wife of Surya-160 Chaitya-32, 43, 44, 62, 68 China-Sarvvastivada preserved in-65 -of brass discovered at Asrafpur-7 Chinese pilgrims—4.5.6, Chak-Bhavani -- a village, find-place of —Testimony of—8 Bhavani-199 Chintāmani Thākur - Buddha worshipped as Chakra-Purusa-83, 86 -34Chakra-or discus, an attribute, 30,79,81,82, Chittagong-in Bengal-147 86, 88, 106, 107, 111 Chopper-in the hand of Heramba-147 Chakravarti, Asvini Kumāra-80 Christian Era-8th Century of, a blank in Chāmara, - maid with a-142 Bengal History-8 Châmunda-Origin of-207 Chunda—13 -Images of, in Bengal-208,209 -Varieties of-209, 210, 211,212 Churain-a village in Dacca Dt .-- 32 Champitala -- a village in Tippera Dt. -images found at the Duel at-84, -Image of Lokanatha in-12, 14 Chanda—Servant of Sumbha-207 Club-in the hands of Gods-104, 105, 147 Colebrook - Mr. - 11 Chandi-Images of, found at Bharella-114 -General appellation of Bhayani-199 Comilla_Headquarters of the Tippera -lmages of-202,203 district-6,10,172,173,203,216 Chandika-Name of Durga-195 Companybag-in Dacca-229 Chandimuda -- in Tippera, Temple at-172 Compartment-in the image of Vaivahika Chandipur-in Bhagalpur-45 Murttl-122

Conch-shell-An attribute, symbolical of eternal space, 78,83,104,105,204,-Congregation-Buddhist, 38, 39 Corpse-in the hand of Chamunda-211 Cow-Sacred to Indra-187 Creator-Brahma, the, 76 Creation-Lotus, symbol of, 78 Cunningham, -138, Mahabodhi, of -31 Archmological Survey Report-158, 168 Cuttack-167 Dacca Review-2, 4, 97 Dacca Sāhitya Parieat-34, 56, 114, 121 Dadhikarna-Lord of Nagas, Shrine of-215 Daityas-Progenitor of-76 Dākinīs-of Buddhist Pantheon-22 Daksa-Son of Brahma-75 -Daughters of-76, 108 -An Aditya-154 -Reciprocal birth of-180 -- Incest of-180 Dālālpādā-a village in Dacca Dt.-104 Dālbāzār—in Dacca—62, 81 Damecha-a river, 31 Dānavas-Progenitor of, 76 Dance-Tandava-110 Dancer, the Supremo-110 Dancing Lord-114 Dancing Siva-110 Danda-attendant of Sun-god-150, 152, 164. 169, 173 Dandanayaka-attendant of Sun-god-164 Dandi-or Danda, Sun-god's attendant-151, 152, 164 -identified with Skanda, 152 Dandt-Skanda-See Dandi-Sun-god's attendant-151 Dantura-a variety of Chamunda-\$11, 212

Danujamarddana-founder of the royal

-197

family of Chandradvipa

Darinda Rasulpur—a village in Tippera Darkness-Primeval, the Same as Aditi-179 Dāsa— Ramesachandra—70 Mohini Mohana-79, 80, 170 Dāsa Gupta—Hariprasanna—34 -Indra Chandra-106 Dasaratha - King of Ayodhya-to3 Dāśarathi Rāma-os, 96 Dāśorā—a village in Dacca Dt.—202 Datta-Rajendra Kumara-29 Datta-Saratsasi-226 Daudkandi—in Tippera Dt.—to Dawn-Buddhist Goddess of-43 -Terrestrial Deity-73 -Relationship to Surya-152 -Wife of Sun-god-160 -Place of in images-162 Dayaganj—in Dacca—58 Death-Symbol of-208 - not the last word-209 Deer - in Siva's Dhyana-126 Deluge, the-Fish incarnation at the time of-98 -Prediction of, and Saving of Manu-99 -Subsidence of the earth due to-100 Delusion-the Great-180 -Night of-180 Deo Barnarak-inscription of-166 Deobhog-a village in Faridpur Dt.-143, 230 Deopada-in Rajsahi, find place of Vijaya Sena's inscription-225 Deord-V. in Faridpur Dt.-80 Destroyer-Siva the-76 Destruction—Symbol of—206 Deul-42, 81, 84, 90, 97, 106, 107, 115, 116, 131, 146, 228, 229, 230, 231, 232 Deulbad!-a village in Tippera Dt -159, 172, 203, 225 Devse-Mandara used as a churning rod by

-100

```
Dharmma mangala-a vernacular poem-4
Deva_Laksmana Sena-203
                                            Dharmma-manikya-Rajah of Tippera-216
      -Layaha Chandra-114
      -Samachara-2
                                            Dharmmapala-a King
      -Sr. Chandra-9, 225
     -Bhabu-114
                                            Dharmma-pālas—names of—22
      -Kusuma-114, 115
Deva Khadga-King of Eastern India-5, 6,
                                            Dharmmarājikās-erection by Asoka of- 40
                                            Dharmmasāgara—of Comilla—216
                8, 204, 225
              -His religious belief-8
                                            Dharmma-vajra-Vajradhara as-23
              - Discovery of the copper-plate
                grants of-68
                                            Dhātr-Atmospheric Deity-74
               -reverence for Sarvani, of the
                                                  -Son of Aditi-154
                wife of-204, 225
                                            Dhimāna— master-sculptor—9
Devaki-Mother of Krsna-135
                                            Dhipur-in Dacca Dt.-231, 232
Devapāla-a King-9
                                            Dhūpa Tārā—48
Devavarma-King of Eastern India--- 5, 6
                                            Dhyāna-of Alingana murtti-125, 127, 128
Devi Fulesvari-209
                                                    -of Aghora-119
Devi-a Sakti goddess
                                                    -of Bhadra Durga, Sarvvani-204,205
     -identical with Aditi-179
                                                    -of Bhavani, absence of a proper-199
     -killing of Buffalo by-19t
                                                    -of Heramba-146, 147
     -worship in various forms-192
                                                    - of Mahisamarddini-197
                                                    -of Manasa-218, 219, 223, 226, 227
Devimāhātmyam—of Markandeya
                                                    -of Nataraja-112
                   Puranam-191, 192, 194,
                                                    -of Nilakantha-116, 117
                             207
                                                    -of Sarasvati-186, 188, 189
                 -Origin of Mahisamardini
                                                    -of Sasthi-142
                   in, 194
                                                    -of Siva-Gauri, absence of-121
                 -Origin of Chamunda
                                                    -of Vatuka-133
Devisthana-temple site-45
                                            Dhyāna Asana—32, 228
                                                           -Mudra-32, 33, 87, 193
Dhamrai-in Dacca Dt.
                                            Dhyani Buddhas-worshipped at Bagherpar
           -Yaso-Madhava of-86
           -Clay representation of Madhava
                                                             near Bad-Kamta-7
             sold at-89
                                                      -brass statuette of, discovered
           -Mahisamardini worshipped as
                                                       at Asrafpur-7
             Adya at -196
                                                      -meaning of-16
                                                      -Names of - 16
Dhanska-a village in Faridpur-145
                                                      -Portrayal of-17
                                                      -attitudes and distinctive marks of
Dhanvantari-Dhyana addressed to Manasa
                                                      -17, 18
--Saktis of-18
              by-219
Dharani-Dharana-achievement of Visnu-99
                                                      -on the image of Lokanath-27,28
                                                      -on the image of Manju-sri-29
Dharant Mohan Sena-8t
                                                      -Worshipped as Chintamani-thakur
Dharmachakrapravarttana—Mudra of--42
                                                      -on the image of Heruka-37
Dharmma-75, 76, 203
                                                      -on the image of Marichi-43
-on the image of Bhrkuti Tara-56
           -Son of Brahma-75
          -Marriage of-76
                                                      -on the image of Syama Tara-57,58
          — Offsprings of—76
                                                      -on the image of Parnasavari-61
            -Dhyana of Manasa in the ritual
                                                      -on the image of Ugra Tara-206
            book of--- 203
                                            Dniajpur-District of-135,142,226
Dharmá-chakra-mudră-17
                                           Dinanath Sen-33
Dharmmāditya-Plates of-2
               -rule of-3
                                            Dines Chandra Bhāṭṭāchārya—227
```

Dīpatārā-Tara of the Lamp-47 Eldest, the seat of the-38,39 -image of-48 Elements of Hindu Iconography-Rao, Discus-Weapon in the hands of gods, 62,78,79, -101,121,134,150,158,192,208, 86,104,105,197,204,205 Elephant-goad - in the hands of Marichi - 43 Divvāvadāna—35,41 —in the hands of Vajra Tara -49
—in the hands of Vatuka Bhairava- 133 -Longevity of Pindola-41 Dolphin -- Vehicle of Ganga-112,115 -in the hands of Siddha-Yogesvari-210 -Absence of, in Chandi image - 203 Doomsday Night-or Aditi-180 Elephant's Skin-in the hands of Rudra Dowson - History of India by its own Charchchika-200 Historians, 168 -in the hands of Siddha-Chamunda-210 -in the hands of Chamunda-211 Dravidians-Worship of Mancha-221 Elliot-History of India by its own Historians, Dravinoda-Terrestrial Deity-73 Dualli-in Dacca Dt.-45 Ellora-158 Durgā-Maha-sveta, name of-151,152 Emūsa - Prajapati called as-100 -Nirajana rite after worship of-175 Epic Mythology-Hopkins-95, 108, 214 -Mahisamarddini, name of-194,195 -Various names of-198 Epigraphia Indica-by Buhler-9, 13, 89, 154, -Sarvvani, name of-203 Dwarf-Incarnation, of Visnu-78,90,92,95,97, Eternal Bed-of Visnu-191 Eternal Night-180 -Traceable in Rgveda-102 Eternal Sleep-of Visnu-191 Dyaus - Deity - 75 Dyau-Daughter of Visvakarma-156,160,161 Evening (the) - Wife of Sun-god-161 -Names of-161 Farasganj—at Dacca—202 Dyayus-Daughter of Prajapati-182,183 Faridpur-District of-1, 3, 31, 34, 44, 80, Dyava-Prthivi-Wives of Sun-god, coceived 143, 145, 173, 195, 230 as-160 Falulla-in Dacca-29 Earth -- Prthivi -- 73 -having tortoise as the Vehicle-115 Finger - Index raised, an attribute-197 -Niksubha, an appellation of-160 Fire—earthly, Agni, a form of-74-attribute -Wife of Sun-god-160 of Chamunda-209 -Sarparajni as-217 -Kadru as-217 Fish-Incarnation of, 78, 90, 92, 95, 98, 99, East Bengal-9 105, 136-images of, rare-106 -three copper-plate grants from, 2 Five Indies-Kings, worshippers of Sun-god -a forgotten kingdom of-6,115,225 -166 -Plenty of Surva images in-148 Fleet-5, 165 East Indian Painting-14 Forgotten kingdom of East Bengal-115 Eastern India - Kings of 3.5 -by Martin-176 Forest-Vanaspati-Terrestrial deity-73 Egg-the Mundane-183 Foucher, Dr.-Iconographie Bouddhique-12. Eight Mothers-209 13, 15, 17, 21, 24, 25, 28, 29, Ekajață-12, 21, 57 42, 43, 46, 60, 222 French, J. C. Mr. -83 Ekapāda—Aja—75 Elāpatra—a Naga chief, 213— Fruit-an attribute-200

```
Garutmat—name of Garuda—108
Gāchhā—in Dacca Dt.—58
                                                 Gaur—the ancient city of-135
Gadā- an attribute of Visnu, 79, 81, 82
      -of Narayana-88,
-of Fish incarnation-106,
                                                 Gauri-wife of Hara or Siva-60, 112, 113, 115,
                                                       117, 121, 126, 127, 129, 130, 131, 198, 199, 200, 201, 202, 203

-with Hara -60
      -of Nataraja-111
Gadā-devī-attendant of Visnu-83, 87
                                                       -in Nataraja images-112, 113, 115
Gaja-hasta—a pose—113
                                                       -in Nilkantha images-11
                                                       -story of the marriage of Siva and-121
-in Vaivahika-murtti-122
Gana-The tribal Assembly-65
Gana—a dwarfish representation—104
                                                       -chart of Dhyanas of-126, 127
       -In Nataraja images-112, 113
                                                       -in Alingana Murtti-129, 130
      -Ghost retainers of Siva,-144
                                                       -merging of, in Siva-131
                                                       -images of-198, 199, 200, 201
-varieties of the images of-199
      -Ganesa, lord of-144
Ganapatyas—Worshippers of Ganesa—144
                                                       -attributes of-200
Gandha Tārā-47
                                                 Gauri-patta-worship of Siva and Sakti on-
Gancéa—a god—son of Siva and Parvati
                                                               142, 143
         -46, 104, 117, 123, 125, 126, 128, 130, 135, 137, 142, 144, 145, 146, 173
                                                 Gaurnadi-in Backarganj Dt.
         -made of bronze, a Patharghata relic
                                                 Gautama Buddha-Manusi Buddha of the age
            -46
         -in Visnu image -104
                                                                     -images of-3, 30, 31, 32,
         -in Nilakantha image-117
                                                                     33, 34, 37
—Conferring curing power
         -in Vaivahika-murtti-123, 125, 126,
        128, 130
-in 'Mother and Child' or Sadyojata
                                                                     -37
-Curing Hariti of Canniba-
        images—136, 137, 142
—Eldest son of Siva and Parvvati—144
                                                                       lism-67
                                                 Gäyatri-a metre-163
        -images of-144, 145, 146
        -in Sun-god images-173
                                                           -a sacred Vedic hymn-165
        -in Gauri images-198
                                                          -Daughter of Brahma-182
        -in Parvvati images-199, 202
                                                  Gendaria—at Dacca—32
        -in Tara of Sikarpur-206
        —in Manasa images—219
                                                 Genesis-Book of, parallel in Manu-183
        -in Parnasavari images-60, 61
                                                 Getty-Miss A .- Gods of Northern Buddhism,
Ganga-Wife of Siva-112, 113, 115, 117
                                                          by -15, 18, 21, 27, 37, 53, 59, 67
       -in Nataraj images-112, 113, 115
                                                 Glianță-in Vajraghanta-47
        -Dolphin, vehicle of-115
       -in Nilkantha image-117
                                                  Gharisar-in Faridpur Dt.-34
        -wife of Visnu-184
       -quarrel with Sarasvati-184
                                                 Ghataka - Rasika Chandra -- 196
Gangādhara—a poet—154
                                                 Ghoşa -- Guruprasanna -- 86
                                                         -Harendranatha-32
Ganges-the river-4, 65, 184, 214
         -Inhabited by the Nagas-214
                                                 Ghratachi - name of Sarasvati-222
         -Delta-2
                                                  Ghugrāhāļi - Copper-plate of Samachara
Garuda-half-bird-vehicle of Visnu-78, 80,
          83, 86, 88, 90, 91, 92, 104, 107, 108,
                                                                    Deva found in-2
          109, 162, 212
                                                 Gītā—04
        -four hands of -88
        -representation of-107, 108
                                                 Gita-govinda—of Jayadeva—95, 96, 97
        -story of-108
                                                 Goats—sacred to Asvins -187
        -images of-109
        -Aruna, the eler brother of-162
                                                 Goddvari-river-rule of the Nagas in the
        -Vinata, mother of-212
                                                      regions of 214
```

| Gopachandra-King of Eastern India-2, 3 | Haridāsa Pālita—128 |
|--|---|
| Gopālganj—in Faridpur Dt.—31, 44 | Hari-Datta—224 |
| Gopinath Rao-Elements of Hindu Icono- | Harikela—Name of Vanga—11 |
| graphy, by—101, 134, 150, 192, 199, 208 | Harikesa-A ray of Sun-163 |
| * 1 111 | Hariprasanna Dāsa Gupta-34 |
| Gosāñivādi—in Dacca Dt.—82 | Harischandra-King, 4 |
| Gosvāmī's - Sun-god worshipped at-172 | Haritan—mares of Sun—152 |
| Govinda—Inscription of the name of—86 | Hariti-Spouse of Kuvera-22, 63, 65, 66, 67, |
| Govinda Chandra—King of Vanga—9 | 135, 227 |
| Govinda, Gita-of Jayadeva-95, 96, 97 | —image of—63 —representation of—63 |
| Great-Anchorite, the-38 | -holding a child-63 |
| -Delusion, the-180 | legend of63, 64, 65, 66, 67 |
| -Goddess, the-180 | -as a Yaksini-67 -Protectress-135 |
| —Illusion, the— 179 | —and Manasa—227 |
| -Knowledge, the-179 | Hariyamsa—216 |
| -Memory, the—179 -Miracle, the—41 | |
| -Power, the-180 | Haraa-Harsa-Vardhana, Emperor-8, 109, |
| -Speaker, the-38 | 165, 166 His religious belief8 |
| -Vigour, the-179 | |
| Green Tārā—21 | Harvard Oriental Series—73 |
| Grhastha—journal—128 | Hatchet—in the hand of Mahapratisara—62 |
| Grunwedel-Buddhist Art in India, by-29, 58 | n 4 |
| Guha, Asutosa—57 | Hayagrīva—a Dharmmapala—13, 14, 22, 26, 28, 60, 61, 122 |
| -Ramesa chandra, 56, 61, 81 | Head-dress—of Tara-devi like a stupa—46 |
| 104, 105, 106, 114, 170, 171 | |
| —Saratkumara—128 | Heliodoros—Besnagar Pillar of—108 |
| Guhyakas-175 | Hemchandra—Abhidhanachintamani, by—216 |
| Gupta-Gold coins-133 | Heramba—invocation of—146 |
| -period-3 | Heruka—Correct for Vajrapani Bodhisattva, 7 |
| —of Magadha—8, 103, 165, 166 | —a Protector—22 |
| -Brahmanical revival during the time | —images of—35, 37 —Sadhana of—36, 37 |
| -Solar Worship in the time of-165, | -Probable identification with Chakra- |
| 166 | Mahasukha—51 |
| -Jivita-166 | —part of Linga—193 |
| Kumara165 | H. E. Stapleton, Mr.—105, 229 |
| -Skanda-165 -Vijaya-224 | Hevajra-a protector-22 |
| -Jogendra Natha-27, 68, 80, 81 | Hili-in Bogra Dt123 |
| Guruprasanna Ghoşa—86 | Hinayana School-Story of Hariti developed |
| Hamsapura_modern Multan-168 | in the Sutra-Pitakam of-66 |
| Hara and Gauri-On the Image of Parna. | Hindu IconographyElements of, by G. N. |
| savari—60 | Rao-101, 134, 158, |
| Harendan Nasha Character | 192, 199, 208 |
| Harendra Nātha Ghoşa—32 | Hirānanda—Sastri—206 |
| Hari-Lord of the world-98, 100 | |

```
Indor-Plate of Skanda Gupta-165
Hiranyakasipu-and Nrisimha,
                -story of-101
                                            Indra-73, 74, 76, 154, 155, 180, 181, 182, 187
                -image of-104, 105, 107
                                            Indra Chandra Dāsa Gupta-106, 107.
History of Fine Arts -in India, by Dr. Smith,
                    -135
                                                        116, 146
Hiuen Tsang-Chinese Pilgrim, Life of-5
                                            Indrāni—180
H. K. Sastri-Rao Saheb: 'South Indian
                                            Indu-Atmospheric Deity-74
                 Images of gods and god-
                                            Indus-the-167
                 desses' by-120
Hodgson-writings on Buddhist Iconography,
                                            Inscription-Apsad, of Aditya Sena-6
                                                        -on the Baghaura Visnu -84
Hopkins-Epic Mythology-95, 100, 214
                                                        -on the Belasa Lokanatha-26
                                                        -on the Bharella Nataraja-114
Huanhsi-i.e. joy, name of Hariti-65
                                                        -on the Dacca Chandi -203
Human Head-in the hand of Rudra-
                                                        -Deobarnark, of Jivita-Gupta,
                Chamunda-200
                                                        -on the Deulvadi Sarvvani-6,
Hussain Shah-Sultan of Bengal-01
                                                          203
Huviska-excavation of a tank in the reign
                                                        -on the Dhamrai Adya-196
                                                        - on the Gauripatta of Prabhavati
        01-215
                                                        -143
Hwui Lun-Chinese pilgrim-5
                                                        -on the Indor Plate-165.
Iconographie Bouddhique-222, f. n.
                                                        -on the Keoar Visnu-85
                                                        -on the Swamibag Visnu-85
Iconography-Hindu and Buddhist, study of
                                                        -on the Khetlal image-138, 139,
             ---15
                                                        -on the Mandasore Temple-165
Iconography-Buddhist,
                         by
                              3 Binaytosh
                                                        -on the Nahapara Sungod-170
               Bhattacharyya 36 f. n. 142 f. n.
                                                        -on the Nahar-collection image
               222 f. n.
                                                        -140, 141
Iconography-Elements of Hindu, by Rao,
                                                        -on the Paikpara Jambhala-35
                                                        -on the Lalmai plate of Rana-
             -- 101, 121, 134, 150, 158, 192,
                                                          Vanka Malla,-10, 11
               199, 208
                                                        -on the Sabhar Seal-83
Ida-Terrestrial Deity-73
                                                        -on the Sakta Mahisamarddini
                                                        -198
Illusion-The Great-179
                                                        -on the Seal of Sitatapatra-54
Incarnation-95, 98, 101, 102, 103, 104, 105,
                                                        -on the Shahpur image-5, 6,
                                                          166
              106, 107
                                                        -on the Svamibag Vishnu image
            —Ten-95
                                                        --86
            -Hero of the Puranas-08
                                                        -on the Seals on the back of
            -of Fish-98
                                                          Sylhet Lokanatha, 25
            -of Tortoise-99
            -of Boar-100
                                           Isanı—name of Durga—198
            -of Man-Lion-101
                                           Isvarasimha-The great anchorite, founder of
            -of Dwarf-102.
            -of Parasurama-103
                                                        Belasa Lokanatha-26
            -Rama-103
                                            I-tsing--66
            -Buddha-103
            -Kalki-103
                                           Jagadisa Kumāra Majumdār—33, 113,
            - Sculptures of- 103
                                                        170, 171
Indian Antiquary-2
                                                                                 with
                                           Jagannatha-Worship of, connected
Indian Museum-Calcutta-84, 115, 134,
                                                        Solar Worship-167
            148, 188,
                                            Jagati-a metre-163
```

Tainas—Ascetics of the—5 Tessore—District of-2 -Aryyapattas of the-S9 Jetavana-41 -the first Tirthankara of the, as Jethagram-in Tippera District-128 an incarnation-94 -Sarasvati, popular with the-181 Jewels-Seven, of the Buddhists-26 -Stupas of Mathura-181 Jibana—Babu's garden—62 Jalendra-epithet of Jambhala-35 Jina-215 Jalkundi -- in Dacca Dt.-29 IIvana-Chandra Raya-202 Jamadagni-103 Jivita Gupta-inscription of-166 Jambhala-worshipped at Viharmandal-7 -Buddhist god of wealth and a Jīyas Thākurānī - Parnasavari - Worshipped Protector, 22, 34, 35 as--61 -Hariti's image found at the find-Jňänakända—72 place of-67 Janguil-Snake-goddess of the Buddhists-Jogendra-Nath Gupta-27, 28 221, 223 Jorddeul-in Dacca District-105, 106, 229, -Source of Sarasvati-223 -a divinity of the aboriginal tribes-Journal-of the Royal Asiatic Society-55, too -honours of, transferred to Manchaof A. S. B.—2, 4, 84, 97, 115, 124, 174 —of Rangpur Sahitya Parisat—126 Jänguli-Tara-21 -of Vangiya Sahitya Parisat-89 -Arvya-21 Jupiter-nourished by Sun's rays-163 Janmejaya - Snake-killing sacrifice of, 213, 214 Kachlabati-in Mymensing Dietrict-31 Jaratkaru-identified with Manasa-212 Kadamya-flower-38 -Sister of Vasuki-212 -married to a Brahmin of the same Kadru-wife of Kasyapa-168 name-213 -mother of the Serpents-108 -Brahmin-213 -Vinata-a slave to-108, 212 -Cursing her sons -212 -a nomad Brahmin-213 -Astika, born of-214 -not deified in the Mahabharata, -Arbbuda, son of- 214 -Nagas, descended from-214 316 -denotation of the word-217 -deified in the Brahma-Vaivartta - Manasa and Kadru-217, 218 Purana-217 -differences in identifying Manasa Kagajipada - in Dacca District-192, with-218, 221 -in the images of Manasa-226 218 Jätaka-40, 41 Kahalgaon-in Bhagalpur District, find-Jatāmukuta—114, 122, 123, 200, 201, 230 place of a Vajra-Tara image Java-image of Manju-sri found in-29 -45Kaitabha-creation of-191 Javanese sculptures—an image of Visnu reminiscent of-88 Kakud Kātyāyana-64 Javelin-Attribute of Gods and Goddesses-Kālachakra—Buddhist god—22 197, 209, 210 Kälf-image of Marichi worshipped as-44 Jaya—in the Alinganamurtti—125, 126 -Temple of-in Vajrajogini- tos, 106 Jayadeva-a poet-77, 95, 97, 98, 99, 100 Kāliākur—in Dacca Dt.—82 Jayatunga-Lokanatha-13 Kālidāsa-poet-144 Jaydevpur_in Dacca District_58

Kāśīrām Vāchaspati—226 Kasyapa—a Manusi Budha, 19

Kasyapa-Son of Marichi-76 Kaligaon - in Malda Dt.-128 -Garuda, son of-108 Kālikā-a variety of Chamunda-211 -Vinata and Kadru, wives of-108, Kalikāl-in Dacca Dt.-115 -Aditi, wife of-154 -as the father of Surya-154 Kālikā-Purāņa-merging of Siva and Gauri -in Rg-Veda-154 in-131 -Manasa, the mind-born of-217, -worship of Revanta in-175 -appearance of Mahamaya in Kāšyapa Purana-64 Kalirbazar-road to, crossing the Lalmai Kathmandu-in Nepal-18 range, from Commilla-10 Kātlāpur-in Dacca Dt., Vaisnava monastery Kālt Mohana Bhattachāryya-145 at-106 KalkI-an incarnation, 78, 90, 92, 95, 96, 98,103 Kātyāyanī — name of Mahisamarddini — 195 -image of-196 Kalpalatā-145, 146 Kauśalyā—135 Kalyāna-Sundara-120, 137 Kausiki-goddess, creation of-207 Kāmākhyā Nātha Bandopādhyāya—23 -originator of Chamunda-208 Kamalā or Laksmī-a goddess, wife of Visnu Kaustubha—jewel of Visnu, 78, 87 -87, 184, 185 Kāvyaratna, Bipina Chandra—125 Kamandalu-26, 231 Keodr _in Dacca Dt.-85, 128, 130 Kamarupa-no trace of Buddhism in-4 Kesava i. s. Visnu-98, 99, 100, 101, 109 Kanakamuni-a Manusi Buddha-19 -Presentation of Garuda Kanaui-temple of sungod at, 166 to the temple of-109 Kafichuka-coat of mail, 173 Kesins-Celestial Deities-75 Kettle-drum-an attribute, 51, 116, 118, 119, Kaniska-a king-215 133, 209, 210, 211 Kapila-Samhitā-167 Khadgas-of Samatata-6, 7, 8, 174 Karmma-Kānda—72 Khadiravanī Tārā — 12 Karmmanta-Capital of the Khadgas-6 Khailkair-in Dacca Dt.-58 -modern Badkamts-115 Khan Bahadur Sayid Aulad Hasan-32 Karnasuvarna-Identified with Rangamati Khasarpana Lokanātha-25, 27 in the Mursidabad district, Khāsnabis family— of Paikpara, Dt. Karttari-knife-122 'Dacca-201 Kārttikeya-son of Mahadeva 114, 117, 123, Khatvānga-a staff with a death's head, 125, 126, 128, 130, 135, 136, 137, 142, 144, 147, 173, 198, 202, 206—commander of the forces of gods, -36, 37, 111, 113, 116, 117, 125, 126, 207, 210 Khetlal-in Bogra Dt.-138 -image of-147 Khilpādā-in Dacca Dt.-90, 97 -in the image of sun-god-173 Khyāti-Kamala or Laksmi born of-185, 186 Kashmir-168 Kinnara-a fabulous being,-79, 113 Kasim, Muhammad Bin-168 Kirātas—wild people—222 Kāśīpur-in Backarganj Dt.-116 Kiborgan;-in Mymensing Dt-31

Knife-an attribute-205, 209, 211, 212

Knowledge, the Supreme-220 Kurukullä or Raktā Tārā-Buddhist goddess -21,3751 Kodal-dhod-a tank at Rampal, 216 Kugana,—Era—215 Konarak-temple of Sun at-167 Kustnagara-a Buddhist holy place-33 Kusuma Deva-of Karmmanta-114, 115 Kośāmbī-Capital of Udayana-4! Kuvera-Buddhist Dharmmapala-22 Kotālipādā-Chandra Varmman's fort at, -Form of Jambhala-34,35 in Faridpur Dt -1, 2, 27 -Brahmanical god of wealth-34 Krakuchandra-a Manusi Buddha-19 -Hariti, spouse of-67 Kratu-Brahma Prajapati's son-75 Labels-in Umalingana image-124 Krana-77, 97, 98, 103, 135, 165, 166, 183, 184, Laksam-in Tippera Dt.-82 185, 220 -as an incarnation-97 Laksmana Sena-a Sena King of wengal-11 -Samba, son of-165 -cursing Samba-166 -Ousted by Bakhtiyar-11 —im Brahma Vaivarta Purana—183 —creation of Visnu from—184 -Worshipper of Visnu-77 -Madhainagar plate of-124 -Manasa meditating on-220 -reference to, on Dacca Chandi Krenadasi-Chaudhurani-8: Laksmankati-in Bakarganj Dt.-86,185 Krenapur-in Tippera Dt.-83 LaksmI-Spouse of Visnu-77,78,88,90,91,93, Krttimukha- a Sign or figure at the top of 104,106,180,184,185,186,192 -Radha, an incarnation of-77,184 an image-33,57.58,79,81,82,83. -85,93,105,107,169, 171, 172, 190, -goddess of beauty and wealth-78 -Kamala or,-184,185 -a later period conception - 186 Ksamā-a variety of Chamunda-211 -manifestation of Mahalaksmi-192 Keatrivas-extermination of-103 Lakşmi-Narayana-rarity of the image of- 88 Lalitākṣepa—a posture—32,34 Ksemankari-name of Sarvvani-204 Lalitāsana-a posture, 20, 27, 32, 35, 147 Kşemendra—a Buddhist Author—67 Lalmai-hill in the Tippera district-identified Ksitigarbha-a Bodhisattva-19 with Rohitagiri-10, 11, 172 Kubjikā-a variety of Chamunda-211 Lance-in the hands of gods and goddesses, Kubjikā Tantram-Dhyana of Sasthi in-142 111, 112, 151 Lanka-103 Kukutid-in Dacca Dt-44 Lanman-Translator of the Vedas-223 Kumārā Gupta—165 Lasso-an attribute-43, 53, 54, 62, 133, 203, Kumāra-Sambhavam—a poem—144 209, 210 Kumudabandhu Vasu-232 Later Gupta-2, 5 Kunāla—a Section of the Divyavadana—38 Lauhajang -- in Dacca Dt -- 34, 45, 115 Kunda-2 Lauhitya-river, 4,6 Kundalā—a Yaksini—63 Law, the - of the Buddhists-40 : Kunkar-quarry at Chandipur-45 -Symbol of, in Visnu-78 -relics found at-45,46 Layaha Chandra Deva-a King-114, 115 Kurmma -- incarnation of -- 90,96,98,99 Learning - Buddhist god of-28

-goddess of-181

Kņrmma Purātia—100,155,163,185

Madonas-of Brahmanical and Buddhist Pan-Lichchhavis-65 theon-135 Life-last word in creation-209 Magas-153, 154, 164 Lingam-index to Saiva images-6, 117, 119, Magadha-5,8,65,66, 214-Guptas of,-8,166 132, 136, 142, 143, 192, 193, 198, 199, 200, 201, 202, 219 —worship and images of—142, 143 Magha-month of-167 Māgha-Mandala-Vrata of, 148 Linga Purāņa-100 Mahābhārata—95, 98, 99, 100, 108, 162, 212, Lion-vehicle of Gauri, 122, 128, 129, 130, 191, 214, 216, 217 -first appearance of-191 Mahābodhi - 5, 31, -springing, vehicle of Chandi-202 -temple of- 5 Lochanā-a Buddhist Sakti-18 -of Cunningham-31 Mahākāla—Buddhist deity—22 Lokadatta-a Merchant of Samatata install-Mahājfiāna-i.e. Supreme knowledge-217 ing Visnu, 84, 85 Mahākālī-a village in Dacca-28, 30, 106, Lokanātha-a Buddhist deity, 13,14,24, 25, 27, -manifestation of the Supreme Lokefvara-a Buddhist deity-24 Goddess-192 Mahākarunā-i.e. The Great Lord of Mercy Lord, the-i.e. Buddha, 38, 39, 40 Lotus-an Attribute, 45, 46, 51, 52, 78, 117, -25 Mahālaksm1—Supreme Goddess—192 124, 126, 127, 189, 199, 200, 203

-image of Vajra Tara in a -found in Chandipur quarry-45, 46

-image of Chakra-Mahasukha in, 51, 52

-an attribute of Visnu, symbol of creation and its beauty-78 -a variety of Chamunda, one of the Eight Mothers-209 Mahamaya-a mound near the Capital of Samatata-6 -Buddhist deity-22 -name of Mahakali-192,193,194 Lucknow-306 Mahāmāyūri-a Buddhist goddess-57 Lyre - in the hands of Sarasvati, 188 Mahānirvāna—Tantra—109,143 Macdonnell-History of Sanskrit Literature Mahāpratisarā-a Protecting goddess of the -Harvard Oriental Series-73 Buddhists - 54, 61, 62 -Mythological Studies in the Rg-Mahārājalīlā —a posture — 32,145,147 Veda-99, 100, 108, 152, 153, Mahdethan - Site of the city of Paundra-154, 162, 163, 178, 181 vardhana in the Bogra district-4 Mace-attribute of Visnu-78, 20 Mahasthaviras-deified personages in the -attribute of Chamunda-210 Buddhist Pantheon-22 Madaripur-in Faridpur-195 Mahā-Svetā-name of Durga or Sarasvati Madhainagar_find-spot of Laksmana -151 Sena's plate-124 Māhāto—Purna Chandra—33, 44 Mādhava-temple of, at Dhamrai-196 Mahattara - a chief-65 -Yaso-89 Mahavastu-Story of Hariti traced to, 63 Madhavpata-in Bakarganj-196 Mahavihara—of Nalanda—8 Madhu -a force of destruction-191 Mahāvira—the Jaina teacher—64 Madhumafi-a river-2 Mahāyāna - a Buddhist Sect -26, 67, 221, 223 Madhusüdana-Chaudhuri-44

Mahendra-inscription of-4

Maheávara-124, 128 Mandala-Magic circle-48, 49 -Uma, article on-125 -deities represented in-51 -resemblance to Laksmi-Narayana -of Rigveda-162 --88 Mandara -- a mountain -- 100 Mahldhara-a Commentator-217 Mandasare-165 Mahima Chandra Rāya-31 Mahimayi Chhaya-160 Manikganj-in Dacca Dt.-202 Mahipāla-King of North Bengal-9, 84, 85 Manipur 214 Mahisa....Buffalo demon-194, 195, 196 Manjughuga, or Manjuart-Buddhist god of Mahiga-marddin - name of Durga-194, 195, learning-28 196, 197, 204 Mañjusri or Mañjughosa-a Bodhisattya Maitrāvanī Samhitā-182 Maitreva-a Manusi Buddha-19 -19, 21, 28, 29, 32, 181 Maitreya, A. K .- 89 Manla-the Medicinal Buddha-37 Majbadi-in Faridpur Dt .- 48 Man-Lion -incarnation of-78, 90, 92, 95, 101, Majumdar, Jagadisa-kumara-23, 113, 170, 104, 105 Mantra-Mahodadhi Tantra-205 Majumdar, Satya Charana-80 Manu-progenitor of mankind-98, 99, 151, Māldā-128 153, 156, 161, 183 -in the image of Surya-151 Māmakt-Sakti of a Dhyani Buddha-18 -son of Savarna-153, 156, 161 - son of Surenu-156, 161 Manasa -- Snake-goddess-212, 216, 217, 218, -Samhita of,-183 219, 220, 221, 223, 224, 225, 226, 227, Manual Buddhas-or Buddhas incarnate -worship of, in Bengal-216 --- 18, 30 -identified with Jaratkaru-216 Mara-the tempter-30, 39 -not connected with Naga worship-Marichi-from Ujani-3 -characteristics of-217 -discovered at Pior, near -Kadru, a synonym for-217 Bad-Kamta-7 -position, not definite-217 -in the image of Tara-12 -mention of, in grammar-217 -Dhyana of-218, 219, 223, 227 -as Sarasvati-219 -Vairochana in the images of-17 -emanation from Vairochana-21 -images of-43, 44, 45 -Daughter of Kasyapa-220 -in the image of Syama Tara-56 -explanation of-220 Maricht-a son of Brahma Prajapati of the -unsettled state of the literature on Brahmanical Pantheon-75 -stories of, in Southern India-221 -- Kasyana, son of-76 -importation from Southern India-Markandeya-Purana,-175, 179, 191, 192, -absorption of Janguli--223, 224 194, 207 -cult of, in Bengal-224, 225 -story of-225 Mars-163 -images of - 225, 226, 232 Martanda-one of the Adityas-154 Mañchā or Martin-Author of 'Eastern India'-176 Manchamma-worship of, in Southern India Maskari-Gosaliputra-64 Matha-of Keoar-85

-worship of, by the Senas-224

Mathurd-temple of Sun at-167 Mitra-Bhuban Chandra-28 —Jaina stupas of—181 —image of Sarasvati at—187 -Rajendralala-151, 157 Moberly, Mr. A. N.—81 -worship of the Nagas in-215 Modaka-in the hand of Ganesa-145 -shrine of Dadhikarna-215 Mohini Mohana Däsa-79, 80, 170 Mathura Mohan Chaudhuri-130 Matlab-a Police Station in Tippera Dt-196 Mokamkhola-in Dacca Dt.-81 Matsya or Fish-incarnation of-90, 96, 98, 99 Monastery-at Yama Guti, Kathmandu-18 -images of-103, 105 -at Katlapur-106 -at Abdullapur-107, 119, 127, 147, Matsya-Purana-98, 99 -construction of Nrisimha image in-104 -at Munsiganj-146 -construction of Nataraja image in-III -Vikramasila-190 -construction of Alingana image in Mongolian-Origin of the Nagas-214 -124, 125, 126 -construction of Arddhanarisvara in-132 Mother-the August-178 -construction of Sun-god in-150, 157, 159, 164 -the Original-180,179 -description of the Sun's car in-161 -the Supreme-179 -story of Sarasvati in-182 -the Universal-154, 178, 179 -construction of Chamunda in-208 Mother and Child-the image of-134, 135, -construction of Kalika in-211 Max Muller-178, 186 136, 137, 138, 141, 142 -images common in North Bengal Māyā or Māyā Devi-mother of the Buddha -134, 135, -46, 135 -identification of the image of-136, Mayurbhanj-Archaeological Survey 137, 138, 141 -Saiva nature of-136 Report of-151, 210, 218, 227 -Not Parvvati-136 Mazumdar -- See Majumdar -Sadyojata form of-137 --identified with Sasthi-141 Medicine-Buddha of-41 Mothers-the Seven-173 Meghna - river-4 -the Eight, Surrounding Vajra Tara in Mandala-48, 46 Meherauli_iron pillar at-2, 108 -the Eight, forms of Chamunda-209 -Mancha-221 Memoirs-A. S. B.-5 Mountain-the Northern-99 -of the Archaeological Survey-206 Memory-the Great-179 Mrchchhakatika—a drama—124 Mercury-163 Mrohaung-in Burma, image of Sun-god M. Ganguli-author of 'Orissa and her discovered at-- 158 Remains'-167, 176 Mudra-Abhaya-13, 18, 27, 42, 43, 56, 57, 105, Midnapur __ District __4 116, 117, 147, 209 Mihira, Varaha-an astronomer-174 -Bhumisparsa-17, 30, 31, 32, 33, 34 -Dharmma-chakra-13, 17, 42 Mihirakula-165 -Dhyana-32, 33, 87, 193 —Samahita—18 Milinda Panho -41 -Tarjjani-26, 43, 48, 49, 59, 60, 61, 105, 107, 197, 204 Miracle-the Great, of Sravasti-42 -Uttarbodhi-17 Mirkadim-in Dacca Dt.-107 -Vara-13, 20, 54, 111, 116, 130 -Varada-13, 18, 49, 56, 226 -Vitarka-20, 56, 57 Mirror-an attribute-198, 199, 200 Mitra - au Atmospheric deity-74 -Vyakhyana-187, 189 -an Aditya-154 Muhammad-Bin Kasim-168

Muir-author of Sanskrit Texts-99, 102, 183 Mukhopādhyāya-P. C.-45 Mulchar-in Dacca Dt.-27 Mulasthana __ modern Multan-168 Multan-temple of Sun god at-165,166,168 Munda-Servant of Sumbha and Nisumbha -207 Mundane-the, Egg-183 -the, Waters-183 Munsiganj -- in Dacca Dt.-23,28,31,32.33. 34,35,56,57,58,61,62,85,109,113, 119, 130, 146, 170, 171, 201, 216, 229, 232 Muradnagar_in Tippera Dt.-83 Murma __ in Dacca Dt.- 192 Mureidabad-District-4 Museum-Dacca Sahitya Parisat-120,121,120 -Indian, Calcutta-46,49,50,84, 134, 136, 148,158,,188,219 -- Mathura -- 215 -- Rajsahi -- 7, 9, 27, 34, 44, 45, 115, 120, 121, 127, 129, 131, 134, 136, 138 -148,188,198,200,205,209,210,211, 226 -Provincial, Lucknow-206 -Vangiya Sahitya Parisat-9,27,120, 121,123,211 Mymensingh_District-31 Mystic-Sleep-191 Mythology-Epic, by Hopkins-95, 101 -Vedic, by Macdonell-99, 100, 108, 152, 154, 162, 178, 181 Naga-Supporting the throne of the Bodhisattvas in the nether regions-26, 28 -girls, in the Faridpur Vajra Tara lotus -girls, in the Visnupatta slabs -90, 91 -in the image of Boar incarnation-104, 106 -in the image of Nataraja Siva--111, 112, 113, 116 -reining the seven borses of the Sun -169, 171, 172 -absent in the Sun-god Image-171 -Manasa or Jaratkaru, the sister of the king of-212, 213 —the chiefs of-213 -story in the Mahabharata-212, 213 -a Mongolian tribe-214 -Hatred of the Aryans towards-214

-215, 216 -worship not connected with Manasa -in the form of Elephant-220 -in the images of Bengal Manasa-226. Nagakastha-a pole fashioned like a snake -216 Nagaloka-the nether region-112 Nāgamātā-mother of the snakes-217 Nāgapāša—125, 126 Nāgarajju—169 Nāgārjuna - Buddhist deified personage - 22 Nagarkasvā—in Dacca Dt.—105 Nagendra-meaning of the term-220 Nāhāpārā—in Dacca Dt.—28, 171 Nāhār-collection of Calcutta-140 Naihāti -- plate of Ballala Sena-114, 130 Nakta-a terrestrial deity-73 Naltd-in Faridpur Dt .- 34 Namo Vāmanāya-inscription on Abdullapur Vamana-107 Nanda or Nandini-i. e. joy-65 Nandi-Vehicle of Siva-143 Nandini-see Nanda-65 Narāšamsa - a terrestrial deity-73 Nārāyana-and Laksmi-88 - Lord, -97 -Prajapati, same as-100 -brother of Adhikrta Damodara -201 Nardyanganj-in Dacca Dt.-29 Nārāyanī—name of Durga—198 Narttesvara-i.e. the dancing Lord-inscription under Nataraja-4, 110, 114, 155 Nasirnagar-in Tippera Dt.- 128 Nāstik Panditer Bhita-190 Națarăja-the Supreme Dancer, name of Siva, 110, 111, 112, 113, 114, 115, 116, -worship of image in Tippera-111 -construction of-III

-classes of-111

- sixteen-armed-112

—Mythological position of—215 —worship of the Nagas guarding waters

Natesvar - village in Dacca Dt.-111, 129 -Upa-Purana of-98 -Story of-tor Ndtghar a village in Tippera Dt., 111, 115 -Sculptures of, numerous-103 -Construction of the image of-104 Nature-female energy of-76 Ocean-the churning of the, recovery of -Laws of, 179 Laksmi-185 Navagrahas-Presence of, in the 'Mother and Oriental-series, Harvard-70 child' images-136, 137 Original-Sanskrit Texts by Muir-183 Naynanda_in Dacca Dt.-61 Orisag - Solar worship in-166 Nectar-51, 189, 219 -Konarak temple of-166 Needle-an attribute of Marichi-43 -Location of Udayachala in-197 Nepal-monastery of Yama Guti in-18 Orissa-and her Remains-by M. Ganguly Nibandha-Tantra-126 -167, 176 Night-in Atharva Veda-179 Ornamentation-absence of, in images with -Delusion, Doomsday, Eternal-180 umbrellas-81 Niksubhā-Wife of the Sun-God Outeahi-or Autsahi-in Dacca Dt.-116, 146 -151, 156, 160, 161, 169 -earthly double of Surenu-156, Padakramana -- an important observance in the marriage ceremony-121 -name of Samjaa-161 Padma-an attribute-79, 81, 82, 88, 106, 107, Nijā Tārā-21 -a Purana -101 Nīlakantha-116 Padmo-or Padmavati, a river, 44, 184 Nfrajana-a rite incumbent on every king--story of the creation of-184 Padma-nartteévara—51 Nirgrantha-Jaina ascetics-t Padmapāni-Lokanatha-27, 46 Nirgrantha-Jnatiputra-64 l'admasambava-deified personage of the Nirmal - in Dinajput Dt .- 142 Buddhists-22 Nirvana - Buddhist Salvation - 33, 40 Padmāsana, - or the lotus-seat - 30 Niaumbha-a demon-191, 207 Padmāvati — (see Padma) a river—184 Nitya-a name of Durga-198 Pāikpārā-in Dacca Dt.-33, 35, 67, 201 N. N. Basu-author of Archaelogical Survey Painting-East Indian-in the 11th. century-14 of Mayurbhanj-151, 210, 218 Pālas-Buddhist kings of Bengal-8, 9, 166, 185 Noakhali-district-4 -rise of-8, 9 Noose an attribute-43, 49, 112, 147 -sculptural wealth, during the rule of-9 Northern-countries-dress of, Surya should Palang-in Faridpur Dt.-143.145, 230 be dressed in, 150, 151, 158 —dress of Danda and Pingala—158 Pālita.—Haridasa—128, -India-9 -Indian images of Nataraja Parikti-a metre-163 Pancharaksas-protecting goddesses of the distinguished from the Southern Buddhists-22. 61 Indian images-112 -Mountain, Manu's boat towed Panchasar - In Dacca Dt.-109, 232 Pāndarā-Sakti of Amitabha-18 Nysimha ... e. Man-lion, -incarnation

-90, 96, 98, 101, 103, 104, 106, 107

Panditer Bhita,-Nastik-190

Panditear ... n Faridpur Dt.-44

-Sadhana of-59

Panho, Milinda-41

of Bo-hmanical

-queller of epidemics-59 -treading on Ganesa-60

-suppression

Priyankara-67

Pāṇi-grahana - 121, 123 deities by-61 -worshipped as Jiyas Thakurani at Pāṇini-a grammarian-217 Naynanda-61 l'antheon-Brahmanical, evolution of-75 Pārvati or Pārvvati - wife of Sivar 120, 132, -Buddhist, outline of - 16 133, 135, 136, 137, 138, 142, 144, -Janguli in - 222 180, 191, 199, 200,201, 202 -in Arddhanarisvara images-132 Paramādityabhakta—i, e. great devotee of -in Bhairava images-133 the Sun-god, an epithet given by -mother of Karttikeya and Ganesa. Harsa to his ancestors- 165, 16 the identification of,-135, 144 Paramahamsa-Rama-Krana, a religious in mother and child images-136, teacher-93 137, 138 -peculiar feature of - 142 Parama-saiva-i. c. great devotee of Siva, -birth of Kausiki from-191 epithet of some of the Sena Kings -Name of Durga-191
-points of identification of the of Bengal-77 Parama-Saura-i. e. great devotee of the images of other varieties of Gauri -199 -attributes of-200 Sun-god, epithet of some of the Sena-Kings of Bengal-77 -Bengal variety of Gauri images Parasol -- special symbol of Sitatapatra -- 53 identified as-200 -distinctive features of-201 -in the Buddhist and Brahmanical -images of-202 images-53 Parasu (axe)—special symbol of Parasurama Pataliputra-prediction about Asoka's be--103, 107 coming the King of - 40 Parasurama-an incarnation of Visnu-78, Patharghata -in Bhagalpur-45 90, 92, 93, 95, 96, 97, 98, 102, 103, Pātikārā or Pattikerā—a pargama, also -omission of from Visnupattaformerly a town in Tippera, 92, 97 identified with the ruins on the -chronological position amongst Lalmai bills-10,11, 13 incarnation-95, 96, 97 -description and identification of -Upapurana, assigned to--98 -first historical personage as an -Buddhist images in-13 incarnation-103 Pannifravardhana-identified with -image of-107 Pargiter, Mr - "Copper-plant grants Mahasthan in Bogra District-4 -Coming of Lord Buddha to-40 East Bengal" of-2 -contention of the priority of P. C. Mukhopadhyaya-45 Bhavisya-Purana by-156 Pauranic-Triad-76 Pārijāta-Sarasvatī - a variety of Sarasvati -Literature, worship of Sakti in-76 -188Peacock - Vehicle of Karttikeya-147, 202 Parisat-Dacca Sahitya-34, 56, 114, 120, Pen-in the hand of Pingala in the image of 121, 123, 129, 170 Sun-god-149, 164, 169 -Rangpur, Sahitya-124, 125, 126 -in Sarasvati-t87 -Vangiya. Calcutta-9, 27, 89, 110, 120, 121, 123, 160, 182, 211, 217, Perfume-an attribute of Sarasvati-189 223, -Tara of-48 Parjjanya-an atmospheric deity-74 Philosophy-foundation of-71 -an Aditya-155 Phullasri-in Bakarganj Dist.-224 Parnasavari _a Buddhist goddess emanating Pilengka i.e Pingala-Chinese name for from Amoghasiddhi -21, 58, 59, the youngest son of Hariti-66 60, 61 -transliterated Chinese name of -a follower of Tara-58

-Preparatory to Saptapadi-121

-Tribhanga-42, 56, 107, 211

Pravāsī-a monthly magazine, 34, 89, 221

Pillar-with Garuda, in honour of Visnu-108,

-Samabhanga-24

```
-Varada-57
          -Meherauli Iron-2, 108
                                             Posture-Alidha-47, 48, 50, 118
Pindola or Pindola Bhāradvāja—a Bud-
                                                       -Ardhaparyyanka-25, 27
            dhist deified personage,
                                                        -Bhumisparsa-31, 32, 33, 34
                         with
                                 medicinal
          -identification
                                                        - Lalitaksepa-32, 34
            Buddha-37
                                                        -Maharajalila -145, 147
          -life and career of, in Divyavadana
                                                        -Varada-42
            -38, 39, 40
          -in Jatakas-40, 41
                                             Pot-in the hand of Nataraja-116
          -images of-42
          -son of Hariti, according to Getty's
                                             Power-the Great-180.
            Version-67
                                             Prabhā-daughter of Visvakarma-156, 161
Pingala or Pilenghka-youngest son of
                                                        -wife of Sun-god-161
            Buddhist Hariti-65, 66, 67
                                             Prabhākara—Vardhana—an emperor—165
          -an attendant of Brahmanical sun-
            god-150, 151, 152
                                             Prabhāvati-Queen of Devakhadga, King of
          -explanation of the name of, in
                                                          Eastern India-5, 6, 8, 143, 204,
            Bhavisyapurana-152, 164
          -Northern dress of-158
                                             Prahlada-son of Hiranyakasipu and a
          -representation of-164, 169
                                                          devotee of Visnu-101, 105
Pinjert-in Faridpur Dt.-27
                                             Prajapati-as chief god in the Rigveda and
Pior __near Badkamta in Tippera Dt. __7,33,44
                                                          in the other Vedas-72
                                                        -identified with Brahma in the
Pisachas-a class of Buddhist divinity-22
                                                           Sutras- 72
                                                        -as a deity in Brahmanic literature
Piśitaśana-inscription on a Rajsahi Museum
            image-211
                                                        -Brahma, evolution of Brahmanic
Pitamaha-name of a person-85
                                                          Pantheon from and worship of,
                                                          -75, 76
Pitcher-of nectar
                                                        -Fish and Tortoise, incarnation
          -in the image of Sarasvati-188,
                                                          of-99, 100
                                                        -in Satapatha Brahmana-99
          -in the image of Manasa-219
                                                        -rescuer of the earth, same as
Pithasthana—centre of Sakta form of worship
                                                          Narayana, in Linga Purana and
                                                          Vaidic Literature-100
            -205
                                                        -Daksa: incest with his own
Plate—Ghugrahati, of Samachara Deva-2
                                                          daughter-180
          -Rampal, of Sri Chandra Deva-q
                                                        -Kasyapa as-154
          -Belava, of Bhoja-Varmman-97
          -of the Senas-110
                                             Praina-daughter of Visvakarma-156
          -Naihati, of Ballala Sena-114, 130
                                                        -Adi, Universal Mother of Bud-
          -Madhainagar, of Laksmana Sena
                                                        dhist hierarchy of gods—16
—Paramita (Saving Wisdom)—see
          -Bhaoal, of Laksmana Sena-124
                                                          Adi Prajna -- 16, 28, 42
          -Indor, of Skanda Gupta-165
                                                        -Paramita, Astasahasrika-12
Plough-symbol of Balarama-103
                                              Prakrti-Female energy of Purusa-16, 180
Polar Star-connection
                         with the
                                     Sun's
                                              Prakrti-Khandam-a section of Brahmavai-
            chariot -162
                                                          vartte Purana-183, 198, 220
Pomegranate—an attribute of Durga—108
                                              Prapanchasara—a Tantra
Pose-Abhanga-12,24
                                                        -invocation of Aghora in-119
                                                        -method of depicting or dhyanas
          -Abbaya, of hand-43, 107
          -Adamantine-17, 30
                                                          of Alingana-murtti in-126, 128
          -Anjali-48, 88, 111, 114, 116
                                                        -Attributes of Sarasvati in-189
                                                        - Representation of Mahisamarddini
          -Atibhanga-230
          -Gaja-hasta-113
                                                          in-195, 197
          -Meditative-42
```

Preserver, the-in Brahmanical Pantheon -Upa or minor, assigned to incar--76, 93 nations-98 -Manu and the Deluge in-99 Preta-of Buddhist Pantheon-28 -identification of Tortoise in-100 Primordial One, the-the philosophical as--story of Vamana in-102 -Marriage of Siva and Gauri in pect of-72 -121, 131 Primeval-Boar-104 -Alingana-murtti in-124, 125 -Darkness i. e. Aditi-179 -loss of Ganesa's head in-144 -legends of Sun-god in-152, 156 Priyankara-the youngest child of Hariti in -worshippers of the Sun-god in-Bodhisattvavadana-Kalpalata, see -'One wheel' of Sun in-153 Pilengka-67 Proceedings—Bengal Asiatic Society,—68 -source of-156 -Adityas in-154 -Usas as wife of Surya in-161 Protection-an attribute, a peculiar pose of hand called Abhaya-27, 116. -Seven horses of Sun in-162 133, 145, 147, 193, 198, 199, 200, -spectrum in-163 201, 203, 208, 209, 223 -Wifely aspect of Original Mother Protectors-in Buddhist Pantheon-23 in—t80 -Sarasvati in-183 PrthivI -- See Earth -Kamala or Laksmi in-185 -a Brahmanic deity-73, 75, 93, -Directions for making Visnu-186 160, 161, 186 Purapara - in Dacca Dt. -- 80, 130, 131 -wife of Visnu-93, 186 -wife of Sun-god-160, 161 -Deul at, connected with Ballata -Dyava, a pair-160 Sena-131 P. Sehānabisa-80 Puri-in Orissa,-car festival of Jaganuatha Pujāri Gosvamı—99 at, connected with Sun worship-167 Pulaha-son of Brahma Prajapati-75 Purna Chandra-first man of note in the Chandra family of Rohitagiri-Pulastya-son of Brahma Prajapati-75 Puranas-Agni-99, 115, 151, 175, 188, 189; Pūrna Chandra Māhāto—33, 44 195, 197, 208, 209, 211 Purusa-i. e. Siva of Brahmanical conception -Bhagavata-97, 98, 99, 100, 101, -16, 180 -Narayana as-97 -Bhavisya,-151, 155, 156, 160, 164, -Apasmara-a demon, 112 167 -Brahma-137 Pūrva-Kāraņāgama—Characteristics of -Brahmavaivartta-183, 198, 217, Chantunda according to-208, 209 218, 219, 220 Pusa-an Aditya-155 -Garuda-156 -Kalika- 131, 175, 193 Pūsan-a celestial deity-75 -Kurmma-100, 155, 156, 163, 185 Puskara-a holy place-220 -Linga-100, 137 -Markandeya-175, 179, 191, 192, Ouiver-55, 118 194, 207 Rādhā-incarnation of Laksmi-77, 183 -Matsya-99, 104, 111, 124, 125, 126, 132, 156, 157, 158, 159, 161, 182, 208, 211, -Sarsvati originated from-183 Rādhāgupta—40 -Padma-tor Rādhikā Bhūṣaṇa Rāya-81 -Siva--101 -Varaha-78, 166, 167 -Visnu-97, 156, 185 Radha-a province-9 Raghurampur in Dacca Dt. -excavation Puranas, the-Vaidic deities losing importance in -76 at-27, 31, 34, 43, 83, 92, 93, 109, -supremacy of Visnu in-94 134, 142, 145, 171, 212, 225, 232 -Krsna as a partial incarnation in

-incarnations as the chief hero of

-98

Raghunandana-227

Rāhu-43, 91

Rangamati-Site of old Karnasuvarna-4 Rāipurā—in Daeca Dt.—68 Rangpur-Journal of the Sahitya Parisat Rajabhatta or Rajarajabhatta-Son of Devakhadga--5, 6 of: (See J. R. S. P.)-124, 125, Rājagrba--39, 40, 65, 66, 67 Ranihadi-in Dacca District Rajahs of Ujani-31, 44 -Deul at-106, 107, 116, 131, 146 Rdjair -in Faridpur Dt.-173 Mr,-author of Räp---Gopinath, Rajarajabhatta-See Rajabhatta Icanography--101, 121, 134, 150, 158, 192, 199, 208 Rajasun - in Dacca Dt.-32, 84 Rasika Chandra Ghataka-196 Rajasika-133, 192 Rat-vehicle of Ganesa-145, 146, 202 Rajendra-chola,-Tirumalai inscription of-9 Ratnapani-a Bodhisattva-19 Rajendra Kumara Datta-29 Ratna-sambhaya-a Dhyani Buddha-16, Rajendralāla Mitra-154 157 18, 19, 21, 29, 45, 58 -goddesses emanating from-45 Rajmahal Hills-quarry of chlorite stone at-230 Ratnesvara—Sena—228, 229 Rājhi - Queen of Sun-god, Daughter of Visvakarma,-151, 156, 161 Rāvaņa—103 -name of Dynu-161 Ravi-An Aditya, 155 Rajsahi or Rajshahi - Museum -9, 27, 34, 44, 45, 110, 115, 120, 121, 127, Raya - Anukula Chandra - 26, 54, 173, 177 129, 131, 134, 136, 138, 148, 174, 186, 188, 198, 200, 205, 209, 210, -Devendragati-135 - Jivanachandra-202 - Mahimachandra-31 211, 225, 226 -Varendra Research Society at -Radhika Bhusana-81 110, 134, 186, 198, 205, 225 R. D. Banerjee-89, 135 Rāksasa - 103, 118, 120 Reed-an attribute-147 Raksoghna Műrtti-120 Religious belief-character of, during 6th and . Rakta-mātrkā—142 7th centuries-8 Raktā Tārā—21 Renukā-mother of Parasu-Rama-103 Ram-as the vehicle of Sarasvati-186, 187 Research-Society -sacrifice of, 187 -Birbhum-209 Rāma—Bala—78, 90, 92, 93, 95, 96, 97, 103 -Varendra-110, 134, 186, 198, -Dasarathi or son of Dasaratha-205, 225 78, 90, 92, 93, 95, 96, 98, 103, 135 -Parasu-7 8, 90, 92, 93, 95, 96, Revanta-son of Surya-151, 157, 161, 174, 175, 176, 177 97. 98, 102, 103, 107 -the lord of horses and horsemen Rămāyaņā, the-98. 103 -157 -rarity and identification of-174 Ramesa Chandra - Guha, - 56, 61, 81, 104, -description and characteristics 105, 106, 114, 170, 171, 201 of-175 -Dasa,-79 - worship of-175, 176 Rāma-Kṛṣṇa Paramhamsa-93 -images of-176, 177 Review, The Dacca ... 97 Rāmpāl-in Dacca Dt.-9, 11, 28, 104, 105 107, 111, 113, 115, 123, 129, 131, 146, 202, 212, 216, 229
---plate, of Sri-chandra Deva-9 R. G. Basak, Mr .-- 13 R. G. Bhandarkar, Sir-194 -ancient Vikramapura-28 Rg-Veda, the - 71, 72, 75, 94, 102, 108, 152,

153, 154, 161, 162, 165, 180, 181, 182, 186, 217
—Song of Creation in—71

-Prajapati in-72

- Kodal dhoa tank at-216

Ranasūra-King of Daksina Kadha-o Ranavanka Malla-copper-plate of-10

-Visnu in-94, 102 -Mythological Studies in-72, 99, Sabjimahal or Savjimahal -in Dacca-79, 80, 170 100, 104, 152, 154, 162, 178, 181, Sacred Thread-in the Arddhanarisvara image-132 -Garuda in-108 -Khatvanga in Heruka -legends of sun god in-152, 153, placed like-36 -Serpent as a, of Nataraja -revelation of, to Angirasa-153 -Aditi and Adityas in-154 Sadāsiva - ten armed : accepted as the royal —Usa in—161 -Gayatri in-165 seal of the Senas-110 -Wives of gods in-180 -Sarasvati in-181, 182 Sādhanā—for Dhyani Ruddhas—20 -- for Heruka--- 36, 37 —Laksmi in—186 -for Jambhala-34 -Sarparajni in-217 -- for Mahapratisara-62 R. M. Chatterjee's-Saradatilaka Tantra -for Manjusti-29 116, 133 -for Marichi-43 -for Parnasavari-50 Rohint Kumāra Sena-197 -for Usnisa-Vijaya-21 Rohita-hill-9. -for Vajra Tara-45, 47, 51 -for Yellow Tara-21 Rohitagiri-Chandras of-9, 11 Sādhanamālā-29, 36, 61 Rosary - an attribute-111, 116, 117, 127, 129 Sādhanamālā-tantra—19 130, 146, 147, 164, 189, 192, 193, 198, 199, 200, 201, 202, 219, 230 Sadyojāta-134, 137, 142 -in an Alingana image-129 -meaning and Dhyanas of-137 -with siva-Linga in Gauri images -in Lingapurana-137 Sahitya Parisat-Dacca-34, 56, 114, 120, Royal Asiatic Society - 98, 100, 102. 121, 123, 129, 170 Reabha-The first Tirthankara of the Jainas, -Vangiya, Calcutta-9, 27, 89, 110, 120, 121, 123, 160, as an incarnation-94 182, 211, 217, 223 Rsi Bhrngi-a skeleton ghost-111 -Rangpur-124, 125, 126 Rais-The seven : in the Sun-god images-Sailadaha-a river and also a village, South 164, 173 of Kotalipada-2, 3, 27 Rta-Law , Aditi, the spouse of - 178 Saiva-109, 110, 130, 142 Rudra, Rudras-74, 75, 76, 109, 155, 162, -images-109 180, 192 -Sculptures, richness of, in Bengal-110 -an atmospheric deity-74 -Iconography- Complicated nature of--name of all the atmospheric deities-75 -Sena Kings as-130 -offspring of Dharmma-76 . -Linga, a form of worship-143 -Siva, compounded of-76, 109 -name of an Aditya-155 Saivism - spread of - 109 -wife of-180 -East Indian origin of Tantric -created from Mahakali-192 Literature on-110 -development of, from Saktivada-180 Rudra—Chāmundā; -Prof. Bhandarkar on-194 Rudra-Charchchikā-A variety of Che-Sākadvīpī Brahmins-worship of Sungod by munda-209 -- 153, 154 ni-wife of Rudra-180 Sakta-in Dacca-197 Kupamandanam-a treatise on images-199, Sakta-centre of worship-205 Rupavidya-a variety of Chamunda-210 Sakti-16, 18, 51, 76, 104, 109, 130, 142, 144, Sabda-Kalpadruma-a dictionary-153, 176 147, 180, 181, 191, 194, 203 -of Dhyani Buddhas-18, 21 Sabhar-an old site in the Dacca district--in the Faridpur Vaira Tara Lotus-51 3, 32, 33, 34, 68, 84, 106.

-worship of, in Pauranic and Tantric Literature as a spouse of Siva-76, 180 Sanghesa-gupta-57 Sani-156, 161 -active forms of, in Indian images-104
-presentation of Lion to the temple of-Safijayī Varattiputra - 64 Sankara—109 -- and Siva in one body-130, 142, 194 -- in the sense of sword-147 Sańkarāchāryya—93 -motherly aspect of-180 Sankarbandha in Dacca Dt. -113, 123 -activity of Siva with-180 -growth of the cult of-181, 191 Sankha-an attribute-79, 81, 82, 88, 106, 107, -Bhubanesvari, a form of-203 111, 197 Saktivāda—turning to Saivism—180 Sanskrit-English Lexicon—by Apte—155 Sākvamuni—19, 32 Sanskrit Texts-by Muir-99, 102, 182 Sākya-Simha—227 Saptamātrkā—173 Sālohitā -64 Saptami Tithi-167 Samāchāra Deva-King of Eastern India Saptapad1—121 Sara-55 Sämanta-bhadra-19 Sarabha-mrga Jātaka-40 Samatata-1, 4, 5, 6, 8, 9, 12, 13, 14, 36, 84, Săradătilaka Tantra—116, 117, 119, 126, 133, 85, 174, 225 134, 144, 146, 147, 189, 195, 203, 204, Samabhanga-a pose-24 Samāhita-Mudrā—18 -Nilakantha in-116, 117 -Aghora in-119 Sāma-Veda-179 -Umalingana-murttl in-126 Samba-165, 166, 167 -Vatuka in-133, 134 -Ganesa in-144, 146, 147 Sambapura-temple at, and identity of-167 -Sarasvati in-189 168 -Mahisa-marddini in-195 -car festival of-168 -Chandi in-203 -Sarvvani in-204, 205 Saibhitā-Brhat-151, 157, 158, 174 Saranyu-153, 156, 160 -Kapila- 167 -Maitrayani-182 -Commentary on-168 SarasvatI-21, 22, 33, 76, 78, 87, 90, 104, 106, 152, 180, 181, 182, 183, 184, 185, 186, 187, 188, 192, 218, 219, 222, -Vajasaneyi-72, 181 Sainjadvasu-163 Samijaa-daughter of Visvakarma and a wife, -of the Buddhist pantheon-21, 22, of Sun-god-156, 161 -image of Buddha worshipped as .-Saihkäsvä-40 Samudra-75 -Brahma and-76, 182, 183, 186 -wife of Visnu and goddess of Samudra-gupta—87 culture-78, 180, 181, 183, 184, 185 -in the images of Visnu-87, 90, Samvara—23, 51 104, 106, 186 Samvatsara-75 -Maha-sveta, the name of-152 -Sakti of Brahma-180 Samyukta-ratna-sütra-66 -images of-181, 187, 188 -manifestation of a river-181 Sanātant—198 -Legends of-181, 182, 183, 184, Sänch1-228 Sandhyā-161 -Swan, the vehicle of-186, 218, Sandhyā Tāṇḍava—114 -Ram, the vehicle of-186, 187 Sandilya-85 - Dhyanas of-186, 188 -chart of the attributes of-189 Sanghārāmas -- 5

-Parijata-188

| —manifestation of Mahakali—192 — Manasa and—218, 219, 222 | Sauri-Sarmman-85 |
|--|--|
| —as destroyer of poison—222, 223 | Śavaras—59 221, 223 |
| Saratkumāra Guha—128 | Śavara-Kumārī—221 |
| Sarat-Sast Datta-226 | Savarņā—153, 156, 161 |
| Sarkar, Śrinatha-35 | Savarnt Manu-153, 156, 161 |
| Sărnāth—33 | Saving Wisdom-16, 28 |
| Sarparājni - 217 | Savitā—155 |
| Sarpa-rai—214 | Savitr-an atmospheric deity-74 |
| * ** | - name of Sun-165 |
| Sarva-Savarāṇām Bhagavatī—59 | Săvitr1-165, 182, 183 |
| Sarvvamangalā—name of Durga—198 | -a verse addressed to Sun-16; |
| Sarvvāņī or Sarvāņī — 6, 7, 8, 143, 172, 198 | —daughter of Brahma—182, 183 |
| 203, 204, 205, 225 —gilt image of—6, 7, 8, 143, 173, | Savjimahāl—See Sabjimahal |
| 203, 204, 205, 225 | Sāyana—217 |
| -name of Durga-198, 203 | Sayoga—85 |
| Sarvva-nivāraņa-Vişkambhin—a Bodhi- | Sculpture—flourishing Schools of—o |
| Sarvvāstivāda—65 | S. C. Vidyābhuṣaṇa 67 |
| Sasānka—an emperor—100 | Scythia—163 |
| Sast Kumāra Sena- 201 | Scal—27, 54, 68, 83 |
| | Seat of the Eldest-38, 39 |
| Sașthi — 142 | Sehānabisa—P. 89 |
| Sastras—the presiding deity of—183, 184 | Sena-Aditya-5, 6, 166 |
| Sāstrī—Hirananda—206 | -Ananta Kumara -84 |
| -B. S217 -H. Krishna-120 | —Baikunthanatha—See Vaikuntha- natha |
| Satadru i s the Sutlej-74 | -Ballala-113, 130, 131 |
| Satapatha Brāhmana—98, 99, 100, 154, 182, | —Dharani Mohana —81 —Dinanatha—33 |
| 183, 186, 187, 217 | -Ksitimohana-221 |
| -Fish Incarnation in-98 | -Laksmana-11, 77, 124, 203 |
| The raising of the earth in—roo | Ratnesvara |
| -Adityas identified with the months | - Sasi Kumara- 201 |
| in-154 —Sarasvati identified with Vak in- | -Vaikunthanatha -33, 8t, 88, 170, 201, 202 |
| 182 | —Vijaya—139, 225 |
| -myth of the incest of Brahma in- | Senahasti-consecration of a Naga statue by |
| 182, 183 — Laksmi in—186 | —215 |
| -Vehicle of Sarasvati in-187 | Senart—Editor of Mahavastu—63 |
| —Sarparajni in—217 | Senas-Kings of Bengal-11, 12, 77, 109, 110, 113, 114, 130, 166, 192, 224 |
| Satarüpā—daughter of Brahma—182 | —no friends of Buddhism—11 |
| Sat1—name of Durga—198 | -worshippers of sungod and Siva- |
| Sättvika – 133, 192 | 77, 109, 110, 130, 166 -site of the palace of-113, 193 |
| Saturn—163 | -temple of Nataraja erected by - 114 |
| Satyā—name of Durga—198 | —Southern India, original home of the—224 |
| Satya Charana Majumdar—80 | Seng-chi—a Chinese pilgrim—5 |
| Sauce see | Seng-tit—a connect page of Nataraia—U3 |

Saura-166

Serpent—as a sacred thread of Nataroja—113

-and Linga-199, 200

-and Ugra-Tara-206 Sesa-a Naga-104, 111, 116 -and Manasa-220, 221, 225 Seven-horses of the Sungod-43, 149, 150, 151, - Purana-101 152, 153, 163, 169, 171, 172 -Pigs of Marichi-43 Siv-Vadi-in Dacca Dt.-202 -Jewels of the Buddhists-26, 28, Sivā-name of Durga- 198 30 Skanda-the commander of the heavenly -Mothers-173 -Rsis-173 army-152, 164 Shāhpur -- image-incription from, 5, 6, 166 Skanda Gupta—an emperor—165 Skanda-Sasth1-227 Shāstrī - See Sastri Skin-Elephant's-133, 208, 209, 210, 211 Shield-an attribute-60, 111, 112, 113, 118, 119, 120, 151, 204, 205, 210 -Tiger's-59, 117, 132, 208, 212 Sialdi-in Dacca Dt -- 86 Skull-an attribute-113, 114, 116, 117, 118, 119, 120, 123, 126, 127, 129, 133, 189, 205, 209, 211 Siddha - Chamunda-210 -Yogesvari-210, 211 Skull-bowls - 51 Sij-a kind of tree-226 Skull-cap---30 Sikarpur_in Bakargani Dt., 205, 206 Skull-cup-50, 51, 57, 67, 111, 130, 132, 134 Sikhara—31, 90 Sleep-Mystic-191 Stlabhadra-chief of the Nalanda Mahavi--Eternal - 101 hara-8 Smith, Dr,-135 Silakunda-in Faridpur Dt.-2 Smith, V. A , Mr.—181 Sila-Lokanātha-of Harikela-13 Snake-an attribute-111, 113, 126, 132, 133, Stia, Sudhārāma—129 -sacrifice of-214 Silghat—in Assam—220 -mother of-217 Snuhi-a tree-226, 227 Silpa-Sāstras-161, 199 Society-Birbhum Research-209 Sitala-the Brahmanical goddess of epide--Buddhist Text-45, 57 mics-60, 61 -Royal Asiatic-55, 99, 100, 102 Sitala Chandra Bhattacharyya-109 -Varendra Research-110, 134, 186, Sitătapatră-a Buddhist goddess-21, 53, 54 198, 205, 225 Soma-moon-76 Sitā Tara—a Buddhist goddess—21 -a sort of wine-214 Siva-8, 16, 35, 76, 77, 93, 104, 109, 110, 111, Sompada—in Dacca—24, 57 113, 114, 115, 117, 117, 119, 120, 121, 122, 124, 125, 126' 129, 130, 131, 132, 137, 138, 140, 141, 142, 143, 144, 180, 181, 184, 191, Sonarang_in Dacca-27, 42, 68, 80, 81, 88, 170, 172, 201, 228, 229 193, 194, 199, 200, 206, 220, 221, 225, Song of Creation-71 -Harsha's veneration for-8 Soul, Supreme-217 -images of Jambhala worshipped as-35 -evolution of, from Vaidic gods-76 South Indian Images of Gods and God--Sena kings, worshippers of -- 77 desses-by H. K. Shastri-120 -Sankaracharyya, incarnation of-93 -numerous forms of, in Tantra-110 Southern India-110, 112, 221, 223, 224 -Nataraja or Dancing-110, 111 -rich in the images of Dancing -wives of-112 -Urddhva Linga-index of-117 Siva-110 -characteristics of the image of -and Sadyojata-137, 138, 142 -and Ganesa-144 Siva in-112 -and Sakti-180, 191, 194 -worship of Mancha in -221 -and Ganga-184 -importation of Manasa from-223

-original house of the Senas-214

Space-Conch-shell, symbolical of-78 Sulini-name of Mahisa-marddini-195 Sumagadhā—daughter of Anathapindada—40 Speaker, the Great - 38 Spear-an attribute-209 Sumbha-a demon-191, 207 -Legend of Chamunda-207 Spectrum-in the Puranas-163 Sun or Sun-god-8, 43, 73, 75, 76, 77, 148, Sramana-the Great-24 173, 174, 176, 203, 212, 231 — Devourer of 43 —the worship of 73, 164, 165 -The doctrine of-24 Srangati - 40, 41 -a celestial deity-75 Srichakrasambhāra Tantra-51 -popularity of-77, 148, 166 -construction of the image of-149, Srt Chandra Deva-9, 11, 225 -Rampal plate of -9 -Legend of-156, 157 -master of Vanga-11 -the boots of-157, 158 -Date and religion of-225 -the ornaments and apparel of-159 Sridhara-82 -the wives and children of-160, 161 -the chariot and the charioteer of-Srikrena-220 161, 162 -the seven horses of-162, 163 Srt-Krsna-Janma-Khandam-219 -the attendants of-163, 164 Srinagar __ in Dacca Dt __ 44 -the temples and images of-8, 165, 166 Srinātha Sarkār - 35 -Multan image of-166,167, 168 Srt-Sükta-186 -images of--169, 170, 171, 172 -and Revanta-176 Srivatsa-jewel of Visnu-78, 87 Suparna-name of Garuda-108 Sri Vikramapura __ town-11 Superintendent-Archaelogical Survey, Burma Staff-an attribute-51, 111,112, 113, 133, 134, Report of- 158 149, 230 Supplementary-Catalogue of the Archæo-Stapleton, H. E. Mr .- 12, 13, 32, 42, 105, 229 logical collections in the Indian Museum by Dr Bloch-167 Star, the Polar-162 Supreme-Dancer, the-110 Sthavira-38, 39 -Goddess, the-192, 207 Stotra-hymn-220 - Knowledge, the-30, 217, 220 -Mother-179 String-marks-in the Seal from Sabhar-84 -Soul-217 -Deity, Ganesa as-144 Stupa-a mound-6, 10, 31, 46, 68, 228 Sürabhadra-141 -'Jaina Stupas of Mathura by' Smith-181 Surenu-name of Surya's wife and daughter Subhachitta Dāsa-170 of Visvakarma-156, 157, 160, 161, 169, 174 — Various names of -- 156. Subhapur_in Tippera Dt.-7, 37 -- Mother of Revanta -174 Sücht-197 Survey-Archælogical, Reports of-79, 138, Süchimükha—a preta—28 158, 168, 205, 215 Sudhādhya-Kalasa-188 -Archæological, Burma, Reports-158 -Archæological, Mayurbhanj, Report Sudhana Kumāra-26, 28 -151, 210, 218, 227 Sudhāfāma Šīla—129 Surya - See Sun and Sun-god Sugandhā -a lost river-196 Susumna-2 ray of Sun-163 Sukhabaspur-in Dacca Dt.-23,35,56,129, Sutlej-7+ 170 Sukhavāspur_See Sukhabaspur Sútras-73 Sula-126, 197 Sütra-Pitakam-

-Saradatilaka-116, 117, 119, 126, Suvarchasā -name of Dyau-161 133, 134, 144, 146, 147, 189, 195, Suvarnachandra-a Chandra of Rohitagiri 203, 204, 205 -Srichakrasambhara-51 \rightarrow 11 -Tara-205 Svadhā-179 Tantras, the-110, 124, 128, 188, 199 Svāhā—170 -Saiva Iconography in-110 -Alingana image in-124 Svähākrtis-a terrestrial deity -not one exclusively followed in Svamibag-in Dacca-58, 85, 86 Bengal-128 - Dhyanas for Sadyojata in-139 Svaraka-a ray of Sun-163 -Dhyanas of Sarasvati in-188 Swan-vehicle of Brahma and also -Absence of Dhyana of Gauri in Sarasvati-181, 186, 189, 190 -Vehicle of Gauri -199 Tantrasara-126 -Vehicle of Manasa-218, 219, Tantric literature - worship of Sakti in-76 Sweatmeat-an attribute-147 -on Saivism, Eastern growth of-Sweets,-plate of, an attribute, 145, 146, 147 Tantric Texts-by Avalon-51 Sword—an attribute—54, 55, 60, 61, 62, 783, 117, 112, 113, 118, 119, 120, 126, 133, Tantrikism,-Saiva-225 134, 149, 151, 163, 173, 176, 193, 197, 204, 105, 207, 210, 211, 231 Tanunapāt-a terrestrial deity-73 -symbol of Manju-sri-28 Tapati - daughter of Surya-156, 161 Swordsman-a jewel of the Buddhists-26.30 Tārā—a Buddhist goddess—12, 13, 14, 18, 20, 28, 47, 48, 50, 53, 57, 58, 205, 206 Syama Tara or Green Tara-12, 13, 14, -Spouse of Amoghasiddhi--20 21,24,56, 57,58 - Five Varieties of -- 20, 21, 26, 28 Sulhet -25 - Bhrkuti - 54, 55, 56, 60 - Boddhardhi-14 T A. Gopinath Rao. Mr -- 110, 134, 150. -Dhanada-51 -Dhupa 48, 50 192, 199, 208 -Dipa - 47, 48, 50 TaittirIya-Aranyaka-101 -Gandba-47 Takakusu, Prof. - 66 -Green-13, 21, 26, 66, 57 — Janguli — 21 Tāmasika-133, 193 -Khadirayani-12 -Nila or Blue-20, 21 Tamkunda-in Purapara-131 -- Puspa-- 48 Tamluk--See Tamralipti - Rakta or Red - 20, 21 -Sita-21 Tämralipti modern Tamluk-4 -Syama-12, 13, 14, 21, 24, 53, 57, Tāṇḍava—110, 112, 114 -Ugra-205, 206 Taud1 - 222 -Vajra-21, 45-53 -White-20, 21, 57 Tungivadi - in Dacca-42, 61, 67, 81, 90, -Yellow-20, 21, 45 106, 107, 129, 172, 196, 201, 228, -a tantra-205 231 Tārā Devī-46 Taniore-151 Tarail - in Mymensingh -50 Tanka-an attribute-141, 147 Tāranath-9 Tantra-Kubjika-142 Tārāpada Basu—37 -Mahaniryana -109, 143 Tārarahasya-vṛttikā — 205 -Mantra-mahodadli -205 - Nibandha - 126 Tarjjani - 26, 43, 48, 49, 39, 60, 61, 105, 107, -Prapanchasara-119, 126, 128, 127, 204 189, 195, 197

Tata a village - 85

-Sadhana-mala-15

| Tathāgata—24, 49 | Trișțup—a metre—163 |
|--|---|
| Taxila—66 | Trivali-30 |
| Telegu-221 | Trivedi,—Principal—160 |
| Temple-Buddhist and Brahmanical in | Trivikrama-92, 96, 97, 102 |
| Bengal—9 of the sun-god of Meltan—166 | Tulast plant-184 |
| Ten Incarnations - 78, 95 | Tusk-145, 146, 147 |
| Terra-cotta—with Buddhas stamped—3, 4, 32, | Tvașță or Tvașțr-73, 153, 156 |
| 33, 34, 68, | -Saranyu, the daughter of-153, 156 |
| Terrestrial delties - 73 | Tvastri - name of Dyau-156, 161 Daughter of Visvakarma-156 |
| Thunder-bolt-an attribute-26, 43, 44, 49, | Udayachala—See Udayagiri—167 |
| 54, 55, 59, 60, 61, Tibet—190—"Buddhism of"—17 | |
| | Udayagiri_in Orissa—167 |
| Tiger—skin of—59, 117, 132, 208, 212, | Udayana—a King—41 |
| Tilaka—132 | Ugara-Tārā—205, 206 —a Buddhistic importation—206 |
| Time—wheel, symbolical of—78 | |
| Tippera—district of—4, 8, 10, 12, 13, 26, 33, 35, | Ujāni—in Faridpur—31, 44 |
| 36, 37, 44, 54, 82, 83, 84, 110, 111, 112, 114, 116, 128, 159, 172, 173, | Umā—wife of Siva—123, 180, 199, 200 |
| 174,177, 196, 203, 216 — Lalmai range of—10 | Umālingana-mūrtti— 123—130 |
| Tirthankara 94 | Umā-Maheévara—88, 120, 125 |
| Tirumalai-inscription of Rajendra Chola-9 | Umā-Sankara—122 |
| Tithyaditattvani -176, 226 | Umbrella—in images—58, 80, 81, 107, 11 128, 147, 170, 173 |
| Tokyo_66 | - Characteristics of images with- |
| Tolbadir Bhiță-190 | Universe—Aditi as—171 |
| Tomara-65 | Universal—Father—16 |
| Tortoise -an incarnation-78, 90, 92, 95, 99, | -Mother-16, 154, 178, 179, 191,10 -Nature-178 |
| 100 | Cult of Univeral Mother-191 Soul-72 |
| same as Aditya and Kasyapa 99, | Upanisads—72 |
| -as a vehicle,-115 | Upa-Purāṇa — 98 |
| Toy Cart, the—124 | Urah—breast—157 |
| Trailokyachandra—11 | Urddhva-Linga-117, 119 |
| Trailokyavijaya60 | Urn-of Water of Wisdom, in the Vajra Tar |
| Treasure Trove Act—80 | lotus—51 |
| Triad,-Vaidic-76, 122, 180 | Urņa—a sheet of cloth—41, 42 |
| Tribhanga-a pose, 42, 56, 107, 211 | Uru-i. e. thigh-157 |
| Trident -an attribute-55, 62, 411-114, 116 | Uru-krama + 155 |
| -130, 121, 123, 124, 126, 127, 128, 129, 130, 132, 133, 134, 145, 197, 198, 200, | Una-a terrestrial deity-73, 152, 153, 160, 16. |
| 201, 202, 204, 205, 210, 211, 230 | 162, 169, 171, 183 —wife of surya or sun-god152, 156 |
| Trinity,-the Buddhist-12 | 160, 161 - Vaidic poets on—153 |
| inpura-Bhairavi—193, 194 | ignored in the Puranas—161 |
| Tripurā-Sundari—194 | Uşņik—163 |
| | |

--of Durga-198 Usnīsa—30, 41, 42 -of Earth-115 Uşnişavijayā-21 - of Ganesa-145, 146, 202 - of Ganga-112, 115, 117 Utpala-an attribute-48 -of Gauri-112, 115, 117, 122, 128, a native of Kashmir-168 129, 130, 199, 200, 201 Uttarabodhi-mudra-9 -of Heramba-146, 147, -of Karttikeya--147, 202 Uttara Rādha—9 -of Mahisamarddini (Gauri)-195, Vāchaspati, Kāšīrāma — 226, 227 -of Manasa-2'8, 219, 220 Vadāli—43 -of Sarasyati-181, 136, 189, 190 -of Sarvvani-204 Vägdevi-181 -of Sitala-6r -of Siva-112, 113, 115, 116, 117, 118, Vagherpar or Bagherpar-in Tippera 119, 122, 123, 128, 129, 130, 143 -7, 33 -of Uma (Gauri)-123 -of Vatuka-134 Vägiávari-18t -of Visnu-78, 80, 83, 86, 88, 90, 91, 92, 104, 107, 108, 109, 162, 212 of Yamuna—115 Vahana or Vehicle—54, 57, 61, 78, 86, 104, 107, 108, 112, 162, 181, 186, 189, 190, 191, 195, 197, 199, 200, 201, 202, 204, 208, 212, 218, 219, 220 Vaidic-Triad-76 -- Adityas -- 154 -Legends of Sungod-156
-Literature-Source of incarna-tions, 94-Sungod, 156-rise of -absence of, signifying deity-54, 63 -alligator, of Durga, 198-of Gauri 199, 200, 201 —ass, of Chamunda 208, 211 Brahmanical Pantheon 72-raising -Bull, of Siva-112, 113, 115, 116, 117, 118, 119, 122, 123, 128, 129, 130, 143 of the earth, 100-Visnu's strides, 102- -Laksmi, 185 -130, 143
-Corpse, of Chamunda-208
-Dog, of Vateka-134
-Dolphin, of Ganga-112, 115, 117
-Donkey, of Sitala-61
-Garuda, of Visnu-78, 80, 83, 86, -Visnu, 186 Vaikuntha-184 Vaikunthanätha Sena-33, 81, 88, 170 Vairochana-a Dhyani Buddha-16, 17, 18, 88, 90, 91, 92, 104, 107, 108, 109, 19, 21, 22, 29, 43, 44, 45, 47 162, 212 -Lion as a-57, 112, 115, 117, 122, 123, 128, 129, 130, 146, 147, 191, 195, 197, 202, 204
-Lion, of a figure in Syama Tara Vaisālī-63, 64, 65, 84 Vaisnava-Custom of Garuda pillar among-108 image—57 —Lion, of Chandi, 202 -lmages-77 -Monastery-106, 107, 119, 127, 146, 147, 171 -Lion, of Gauri-112, 115, 117, 122, -Puranas, Krsna as an amsavatara 123 (Uma), 128, 129, 130, 191 (Devi), 195, 197 (Mahisamarddini) in--97 204 (Sarvvani) Vaisnavi-name of Durga-198 - Lion, of Heramba, 146, 147 --- Manasa, a-220 -Owl, of Chamunda-208, 212 -Images-181 -Peacock, of Karttikeya -147, 292 -- Ram, of Sarasvati--186 Vaisnavism-apostle of, in Bengal-94 -Rat, of Ganesa-145, 146, 202 -Prof. Bhandarkar on-194 -Swan, of Brahma, 186 Vaišravana—34 - Swan, of Gauri, 199 -Swan, of Manasa, 218, 219 Vaivāhika Mūrtti—120—123, 137, 138 -Swan, of Sarasvati 181, 186, 189, -Presence of Navagrahas in 137 Vaivasyata Manu-161 -Tortoise, of Yamuna and Earth-Vājasaneyi Samhitā—72, 181 -of Brahma-186 Vajra -- an attribute -- 20, 23, 24, 30, 37, 47, 56, - of Chamunda-208, 211, 212 -of Chandi-203 -of Devi (Gauri)- 191 Vajradhara-active agent of Adi Buddha-23

| Vajradhātvīévarī—18 | Vardbana—165, 166 |
|---|--|
| Vajraghantā—a Yogini—47, 48, 50 | -Aditya-16r |
| Vajrāńkuši—a Yogini—48, 50, 51 | —Harsa—8, 109, 165, 166 —Prabhakara—165 |
| Vajrapāņi-a Dhyani Bodhisattva-7, 19 | Varendra-9 |
| Vajrapāša — 55 | |
| Vajrapāsī—a Yogini—50 | Varendra Research Society—110, 134, 186, 198, 205, 225 |
| Vājrāsana i. e. Adamantine pose-13, 17, 26, | |
| 30, 31 —Vihara—31 | Varendri—85, 134, 135, 137, 138, 187 |
| Vajrasattva—23, 24, 26, 56 | Varmman—1, 2, 3, 11, 77, 97, 166 |
| Vajrāsphoti—a Yogini—48, 50, 51 | -Chandra-1, 2, 3 -Worshippers of Visnu-77 |
| Vajra Tārā—21, 45, 53 | -no iriend of Budghism—II |
| | -Bhoja-97 -Worshippers of Sun-god-166 |
| Vajrayāna—7, 190 | Varuna-Lord of waters-35 |
| Vajrayogini—in Dacca Dt.—57, 61,81, 105, 106, 170, 190, 201, 232. | -Jambhala, identified with-35 |
| Vāk—a name of Sarasvati—181, 182 | —an atmospheric deity—74 —an Aditya—154, 155 |
| Vālmīki—103 | —wife of—180 |
| Vāmana—90, 96, 97, 98, 102, 103, 105, 107 | -Nagas, belonging to the sphere of |
| -Sculptures of-103 | Varunāni-wife of Varuna-180 |
| Vanaspati—a terrestrial deity—73 | Vaşaţkāra-75, 179 |
| Vandanābhinaya—26 | Vāsavadattā—-41 |
| Vandyopādhyāya, Kāmākhyā Nātha-23 | |
| see Bandyopadhyaya | Vase—an attribute—198, 200—203 |
| Vanga-1, 2, 4, 9, 11, 12 | Vasu—Virendra Natha—33 |
| Vangavasi-edition of books-tor, 111, 137, | -Tarapada-37 -N. N210, 218 |
| 150, 151, 155, 157, 163, 175, 192, | —Kumudabandhu—232 |
| 216 | Vasus-deities-75,76 |
| Vangtya Sāhitya Parisat—9, 27, 89, 110, | Vasudatta—84, 85 |
| 120, 121, 123, 160, 182, 211, 217, 223 | Vasudhārā—21 |
| Vangoka—85 | Vāsuki—132, 212 |
| /āṇi—a name of Sarasvati—181 | —in the image of Ardhanarisvara—132 —A Naga king—212, 214, 220, 226 |
| /ara—a mudra—13, 20, 54, 111, 116, 130 | -Jaratkaru, sister of-212, 214 |
| arada—a mudra, posture or pose—13, 18, 42, | Vata-a tree-208, 212 |
| 49 56, 57, 226 | Vattali-43, 44 |
| arāha—an incarnation—90, 96, 98, 100, 103 —Sculptures of—103 | Vatuka Bhairava-133, 134, 174 |
| arāha-Mihira—an astronomer—174 | Vayu-an atmospheric deity-74, 76 |
| arāhamukhī — 44 | Veda-Atharva, 72, 154, 155, 178, 179, 222 |
| arāha-Purāņam—78, 166, 167 | _Rig _71, 72, 75, 94, 102, 108, 152, 153, |
| arālı—44 | 154, 161, 162, 165, 180, 181, 182, 186 217 —Sama—179 |
| arattiputra, SañjayI—64 | —Vaint—170 |
| archcha—151 | -Origin of incarnations in-94 -Saving of the-99 |
| ** | 44.40 |

Vinayapitakam—65

-Tvastr in-153 Vindhyavāsinī—195 -Legends of Sungod-156 Vipāśā—74 -Seven rays of the sun-162 -Solar worship in-164 Virāj or the Universal Nature-178, 179 -the most sacred hymn of the-165 -Women in the-178 Vīrabhūma-vivarana—209, 210 -incest of Brahma-181 Virendra Nātha Vasu-33 -Visnu's wife in-186 Vedagarbhā—204 Virupākea—116 Vedic Mythology, Macdonell-72, 99. Vienu-33, 75, 76, 77-88, 89, 90, 91, 92, 93, 107, 108, 109, 111, 115, 148, 154, 155, 162, 180, 181, 183, 184, 185, 186, 191, 194, 196, 206, 212, 220, 221, 228, 231 -100, 108, 152, 154, 162, 178, 181, 182, Vedic Hymns—178 Vehicle—see Vahana -Buddha worshipped as-33 Venus-163 -Purana, 97, 156, 185 Vetāla—193 -a celestial deity-75 -an Aditya, 76 Vidyāvinoda or Bidyābinod, B. B. Pandit -the Preserver, 76 -rise of the worship of, 76 -image of, 77-88 Vidyābhugana, S. C.—67 -worshippers of, in Bengal, 77 Vidyadharas-13, 31, 83, 87, 90, 91, 92, 169, -Krsna, incarnation of-77 -images in Bengal-78 171, 172 -wives of, 78, 180, 181, 183, 184, Vidyakut_in Tippera Dt -84 185, 186 -vehicle of, 78, 80, 83, 86, 88, 90, Vigour, the Great-179 91, 92, 104, 107, 108, 109, 162, 212 -incarnations of, 78, 93-107 Vihāra-Buddhist-7, 8, 11, 31, 215 -explanation of the attributes of -78 -Vajrasanavihara-31 -varieties of the images of, 79 -Prthivi-a wife of-93 Viharmandal-in Tippera Dt. See -pillars in honour of, 108 Biharmandal-7, 33, 35, 37 -Bow of, 111 -Arrow of, 111 Vijayā-125, 126 -Sarasvati and, 183, 184, 185, t86 Vijava-Gupta—224 -produced from Krsna, 184 -with a sword, 23f Vijaya Sena Deva -139, 225 Vișnu-dharmmottara — 208 Vikramanipur-Home of Atisa Dipanka-Vișnu-māyā-name of Durga-198 ra-roq Visnupattas—89, 93, 95, 96, 97 Vikramapura in Dacca Dt. 11, 28, 58, 62, Vieyakarmā—153, 154, 156, 157, 160, 163 79, 80, 81, 85, 86, 88, 91, 107, 119, 170 -indentified with Tvastr--153 -Surenu, daughter of-156, 160 171, 190, 192, 212, 230 -ancient city of-28 -re-formation of sungod by-157 -a ray of the sun-163 Vikramafila __monastery of _190 Viéva-karmā-éilpa—151 Vilakinda-village,-85 Viávambhara—80 Vinā or the lyre-87, 120, 107, 111, 114, 116 Viévapadma—36 181, 183, 188, 189 Viśyapāni-a Dhyani Bodhisattva-19 -in the hands of Nataraja-111,114, Viévaéravā—a ray of the sun—163 -Boat-shaped-87 Visvavajra-36 Vinatā— 108, 212 Vivasvat-153, 154, 155

VItapāla—master-sculptor—9

Vitarka-a mudra-20, 56, 57 Vrata-in honour of Surya-148 Vrsākapi—a celestial deity—75 Vrtra-killing of, by Indra-74 Vulture—on the banner of Chamunda—118, Vyākhyāna-mudrā—187, 189 Waddell, Mr -- writings on Buddhist Iconography—15, 17, 55 —Buddhism of Tibet—17 Water-of wisdom-51 -Mundane-183 Water-pot- an attribute-164,199,200 Watters, Mr. -- 66 Western India-worshippers of Ganesa in-Yaéah—38 144 Yasodā-135 Wheel-a jewel of the Buddhists-26 -an attribute-53, 54, 78
-Symbolical of Time-78
-of the sun and sun's car-149, 150, 151, 153, 161, 162, 169, 172 White-Parasol, Goddess of the-53 -Tara,-20, 21, 57 Whitney-Translator of Atharva Veda-223 Wind-personification of-73 Wisdom, saving-16, 28 -water of-51 Wood-carving-Excellence in, in Bengal-82 Yab-yum-51 Yadu-97 Yajña-176 Yajur-Veda-179

Yaksa - 67

Yakşini - spouse of Yaksa- 67 -Hariti-63, 65, 66, 67 Yama—a defender of the faith in the Buddhist Pantheon-22 -an atmospheric deity-74, 151, 153, 156, 161 -Surya's son-151, 153, 156, 161, Yama Guti-Monastery of-18 Yamantaka—a protecting god of the Buddhist Pantheon-22 Yami or Yamuna, -Surya's daughter-156 161 Yamunā—85, 115, 156, 161 -the river goddess-115
-Daughter of Surya (see Yami)-156, 161 Yaso-Mādhava—86, 89 Yasopāla—82, 86 Yātrā-a lestival of Multan-168 Yāyāvara — 213 Ye dharmmā etc-Buddhist creed-24, 25, Yellow Tara-21, 45 Yoganidrā-194 Yogendra Nath Gupta-(see Jogendra)-80, Yogesvari, Siddha-210 YoginIs-47, 48, 50 Yuan Chwang-a Chinese pilgrim-4, 6, 8, 66, 166, 168

Yugi Bādir Pukur-29

ADDENDA.

P. 24. Image of Vajrasattva. Since presented to the Dacca Museum by Babu Vireśvara Vandyopādhyāya, son of the finder.

P. 37. Insert a new section-1. A. (iv) c. Hevajra.

Images of Hevjra are very rare, but there is no doubt that the god attained considerable popularity among the Mahāyāna Buddhists of the 12th and 13th centuries A. D. The Mongol emperor Kublai Khan is said to have been conversant with Hevajra Tantra even before he became a convert to Buddhism. Asoka Chaila, king of Gārwāl and Kumāyun towards the middle of the 13th century A. D., is described as a great devotee of Hevajra in his Buddha Gayā inscription, dated in the year 1276 A. D. (74th Atīta Rājya year of Lakṣmaṇa Sena; Epigraphia Indica. Vol. XII., P. 30).

The image of Hevajra described below is probably the first of its kind discovered in Bengal. It was dug out in a village of the Dharmmanagara sud-division of the Tippera State. The plains of Dharmmanagara merge in the north in the plains of the district of Sylhet and possibly, the image found its way to Dharmmanagara through the latter country. The Octo alloy Lokanātha from Sylhet (P. 25. Plate IV) may be remembered in this connection.

I am unable to obtain a copy of Hevajra Tantra to quote the exact sādhanā of the deity. Getty, in her "Gods of Northern Buddhism", P. 125, gives the following account of Hevajra:—

"Hevajra is represented with eight heads, sixteen arms, and four legs.......The heads, however, may be disposed in two tiers of three with a head on the top. In this form, there are only seven heads."

"All the sixteen hands hold skull-cups. In those at the right are figures of animals,—an elephant, a horse, a mule, a bull, a camel, a man, a deer and a cat. In the skull-cups held by the left hands are personages which, according to Grunwedel, are Varuna, Vāyu, Agni, Chandra, Sūryya, Kāma, Basudhārā and a terrestrial god."

"Two of the legs step to the right on human beings, while the two legs at the back are in dancing position."

The present image is 16 inches in length and 7 inches broad. It was gilt over with gold leaf, which still clings in places. The image is much corroded and five of the left hands of the god have lost their palms. Of the objects held in the other hands, the skulll cups can all be distinguished. A human figure on the topmost left hand and figures of two animals in two of the right hands can also be recognised. There is however this difference with Getty's description that the front legs are in dancing position and the back legs stride on human beings.

Some additional features may also be noticed.

The Dhyānī Buddha Vairochana is represented at the top, sitting inside a temple, with a tall spire formed of superimposed circular bands. Eight goddesses dancing in arddhaparyyanka like Hevajra himself and also wearing garlands of severed heads like him, are placed in eight directions round the god. All of them have the right hand raised. Below is a list of objects held by each in two hands, beginning with the goddess directly at the bottom and turning clockwise.

| | Right. | Left. |
|----|--------------------|-----------------------|
| 1. | Knife | Elephant's tusk? |
| 2. | Sword | A discus with handle. |
| 3. | Kettle drum | Skull-cup. |
| 4. | Discus | Plough. |
| 5. | Sword | Skull. |
| 6. | Indistinct | Skull. |
| 7. | Serpent | Skull. |
| 8. | A bunch of flowers | Axe. |

Inside the lotus which is placed like a halo behind the head of the god, a circular piece of crystal is placed.

There is an inscription at the base which goes round the pedestal and covers its entire girth, leaving only small gap at the back. The letters appear to be of the 11th—12th century A. D. and the inscription undoubtedly records the name of a king during whose reign the image was consecrated. But it will not be possible to read it completely before the image is chemically cleaned.

The image is at present in the custody of the Officer in Charge, Rājmālā Office, Tippera State.

- P. 45. Under Marichi, add: -
- 4. Image of Mārīchī at Amisāpādā, District Noākhāli, worshipped under the name of Vārāhī. She was the patron goddess of the kings or Bhuluā (old name of the Noākhāli Dt.) who worshipped this Buddhist deity probably in ignorance of the fact that it belonged to the Buddhist faith. The Image is in black stone and is about 40 inches in height. A crack divides it into two unequal portions. The five Dhyānī Buddhas with Vairochana in the centre are placed above the head of the goddess. Design of the terraced spire of a Chaitya appears at the top.

P. 58. Add: — I. B. (v) a A miniature image of Syama Tara in Octo-alloy, 3 inches, from Sukhabāspur, P. S. Munsigani, Dt. Dacca.

- P. 61. Mahāpratisarā. Since presented to the Dacca Museum, along with the image of Viṣṇu $(\frac{3-A-(1)-a}{1a})$ described on page 81 and the beautiful double-sided image of Garuda $(\frac{3-A-(1)-a}{2})$ described on page 109. For details of presentation, please see p. 81.
- P. 68. No. 2. The script of the clay seal from Sābhār, appears on re-examination, to be much earlier than the 11th century of the Christian Era. Probably 7th—8th century A. D. would be a more probable ascription.
- P. 109. Image of Garuda from Pañchasār. For a small illustration of this beautiful image, which is distinguished by that soft and graceful modelling so peculiar to Bengal sculpture, please see Ann. Rep. A. S. I. 1924-25. Pl. XXXVIII, b. It has since been sold to the Indian Museum, Calcutta.
- P. 130. Alingana-mürtti No. 7 at Kecär. It has since been presented to the Dacca Museum by Babu Mathurā Mohana Chaudhuri.
- P. 143. Inscription on the Gauri-patta. The complete reading is "De (ya) Dharmyo' yam Achāryyaprathama-Rāśi-Bhadrasya". i. e. This is the religious gift of the head-priest Rāśibhadra.
- P. 170. Image No. 3. The image was actually found not at Nāhāpādā, but at Rāmsing, south of the great tank at Rāmpāl.
- P. 172. Octo-alloy image of the sun-god from Deulvadi. This remarkable image has since been acquired for the Dacca Museum.

- P. 173, Image No. 3. The image of the sun-god from Rajair has since been obtained for the Dacca Museum.
 - P. 173. After No. 4 Image of the sungod, add the following :--
- 5. Image of the sun-god in black stone, about 5 in height found in the vicinity of Rāmpāl and now preserved by the road-side at Firingibazar (Plate LXI, b). A very well-preserved image which has lost nothing except the figure of Uṣā at the front. The 11 Adityas are represented. The Kanchuka appears like a knot on the breast.
- 6. Image of the sungod in black stone found somewhere in Rāmpāl and now preserved in the Dacca Collectorate Compound. It is also a very well-preserved image. Note that of the three wives of the sun-god, only Uṣā at her usual place at the front is represented. Chhāyā and Nikṣubhā are absent. Two vessels are represented on either side of the halo round the head of the god, with flames coming out from them. (Plate LXXVI, b).

P. 201. After & B. (il) c, add :--

³ Image of Gauri in black stone, about 2' in height, from Arial, P. S. Tangivādī, Dt. Dacca. There is a *Linga* near the upper right hand, but not actually held by it and thus the image has been classified as Gauri. Presented by Mrs. Surendra-Vinodini Pāl of Siāldi, Dt. Dacca.

The image is well-proportioned and has a pleasant face, which reminds one of Javanese sculptures. (Plate LXVIII. b.)

P. 204. For the text of the inscription on the Sarvvānī from Deulvādī, see Epigraphia Indica, Vol. XVII. P. 359.

P. 232, Add:-

 $\frac{7}{28}$. Two carved square wooden pillars from the southern end of the great tank at Rāmpāl found and presented by Shaikh Abdul Ghani and Abdul Rahaman of the locality. $9.5\%\times11\%\times11\%$. The pillars are carved at the top, middle and base, but the patterns on the two pillars are not identical. This would suggest that they are not a pair but two odd ones of perhaps two different pairs.

On face I of the base of Pillar No. 1, a goddess with a short sword in her right hand is represented fighting a demon. On face II, a prince is seen sitting under a tree in a dejected mood with the head resting

on the right hand. His bow and arrow are seen thrown in neglect on the ground. Face III depicts a camel. Face IV is occupied by the erotic figure of an ascetic and a deer, which, taken together with the figure of the dejected prince on face II, would suggest the famous story of Prince Pāṇḍu in the Mahābhārata.

The figures of dwarfish Ganas appear at the bottom, one in each corner.

Face I of the base of pillar No. 2 cocupied by a well-carved Krittimukha. Face II is occupied by a dancing female figure. On face III, two ladies are shown attempting to shoot at birds with the string-side of the bow turned towards them! Some foliage is carved on face IV.

¹/₃₀. A massive carved wooden lintel, 10′10″×8″×9″. The door of the frame of which this was the top-piece, was 8′7″ wide. This lintel was recovered from the loam of a tank just below the ruins of a Pre-Muhammadan temple at the village of Nāteśvar in Vikrampur, Dt. Dacca. The design is the old familiar one, so often met with on stone door-frames of the period, of a pair of cobras intertwined and raising their hoods. The execution, though in low relief, is very fine and is so well-preserved that shallow carvings like the scales of the cobras are even now distinct.





नार गांच भी स नारद ॥ सारिय

(a) Champitală Lokanătha.



(b) Chandradvīpe Bhagavatī Tārā.



(c) Samatate Jayatiuiga Lokanatha.



(d) Pattikere Chunda.



असमहर बहाई करावदी दावा

(a) Samatate Buddhārdhi Bhagavatī Tārā.

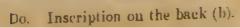


्रायक्षश्चाकनायनद्वरका। इतिहासनायनायन



(i) ... Vajrasattva from Sukhabāspur (a)







Vajrasattva on Syamatara (c)



1. A. (ii) a Octo-alloy Lokanatha from Sylhet.



(a) Seals on the back of Lokanatha from Sythet.



(b) One of the Seals cularged eight times.



(a). Lokanātha from Belāša.



(b) Lokanātha. $\frac{1. A. (ii)}{3}$ 2.



(a) Lokanātha from Mahākālī, 1. A. (ii) a.



(b) Maňjušrī from Jālkuņdī, $\frac{(-\Lambda, (ii))b}{t}$





(a) Plaque form Raghurampur. 1. A. (iii) a.



(b) Buddha from Mahākālī. (A. fod a.



(a) Terra-cotta from Sabhar. (A. (6)) a.



(b) Terra-cotta from Sabhar. A. (iii) a







(b) 1. A. (iv) a-[1]



(e) Do.



(d) 1. A. (iv) a-[2]



(e) 1, A. (iv) a-[3]

Images of Jambhala.



Heruka from Subhapur, " A. (iv) b.



(a) Pindola. LA (v) a



(b) Mārichi from Ujānī. 1. B. (ii) a.

PLATE XIV.



Mārichi from Paṇḍitsār. 1, B, 66) a.



Vajra-Tarâ from Patharghâtă.





Vajra-Tārā from Mājvādī, Faridpur.



(a) Fig. on petal No. 6, of the Mājvādî Vajra-Tārā.



(b) Do. fig. on petal No. 8.



(c) Do. Double Naga girl supporting petals.



(d) The mystic rectangle below the Vajra-Tārā from Pātharghātā.





PLATE MX.



Tārā from Sukhavāshpur. 1. B. (v) a.



Tārā from Sompādā, 1. B. (v) a.



(a) Tărâ from Khailkair. 1. B. (V) a.



(b) Tărâ at Svâmibāg. $\frac{1. B. (v)}{1.1}$



(a) Parnasavari from Naynanda.

1. B. (v) b--[1]



(b) Parnasavarī M Vajrayoginī. 1 B. (v) b [2]



Mahāpratisarā. $\frac{1. B. \frac{(vi) a.}{r}}{r}$



. Hārītī. (?) 1. B. (vii).



(a) Vişnu. $\frac{3. A. (i) a.}{z}$



(b) Viṣṇu from Deorā. 3. A. (i) a.



Vișnu from Gosanivadi, 3. A. (i) a.

PLATE XXVIII.



Wooden Visnu from Krsnapur, 3. A. (i) a



Silver Vişnu.





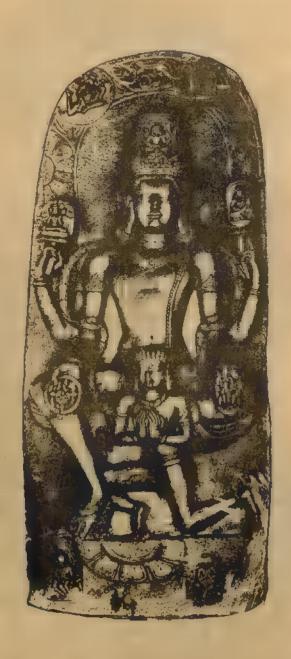




u from Baghaura and Inscription. Visuu from Keoar and Inscription.



Vișțu of Siāldī. $\frac{3(A, (i))\pi}{T^{(i)}}$



Vişņu oi Lakşmaņakāţi.



The Visnu in the Collectorate compound, Dacca.



Lakşmî-Nărāyana from Bastā. 3. A. (i) b

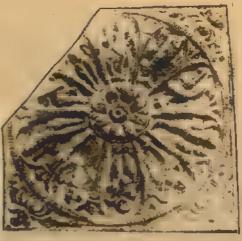


Visnupatta, 3. A. (i) c









Vişņupatta, 3-A-(i) c





Vișnupatta, 3 A. (i) c



The Boar Incarnation, 3. A. (i) d



The Boar Incarnation, 3. A. (i) d

XXXVII,

(a) Narasiiiha $3 \cdot \frac{A_{+}(i)}{2} \cdot \frac{d}{2}$.



(c) Narasiniha $\frac{3(A,B)}{13^4}$.

TO FACE PAGE 104



(b) Narasiniha $\frac{3. A. (i) d.}{[9]}$



(d) Narasiniha 3. A. (i) d.



 $V\bar{a}\max_{\varepsilon} \tfrac{3\cdot (A, (i)) L}{\varepsilon}$



Vāmana $\frac{3. A. (s) d}{[111]}$



Fish Incarnation 3-A. (i) d.



Parašu-Rāma $\frac{3}{1}\frac{\Lambda_{c}(t)}{\Gamma(z)}$





Garuda 3.A. (i) e. (side view)



Garuda 3. A. (i) e.

PLATE XLII



Naţarāja. 3 A. (ii) a



Națarāja $\frac{3. \text{ A. (ii) a}}{2}$



Natarája 3 A. (ii) a.



Națară ja $\frac{3. A. (ii)}{|\mathcal{L}|}$ a.



Naturāja $\frac{3,\,\Lambda,\,\ell_0)}{[3]}a_*$



Nilakantha.







(b) Kalyāņa-Sundara 3 A. (ii) d

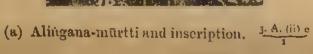


(a) Kalyāņa-Sundara. (Vaņgīya Sāhitya Parisat)



(b) Kalyāņa-Sundara.(Dacca Sāhitya Pariṣat)Dacca.







(b) Alingana-murtti. 3: A. (ii) e



(a) Hevajra from Dharmmanagar.



(b) Tārā from Sukhavāspur,



(a) Alingana-mürtti. (Dacca Sāhitya Parişat)



(b) Almgana-müriti at Kevar.



Arddha-merisyara from Pürüpädä



(h) Sadyojāta, 3 A. (ii) h



(a) Vatuka. 3. A. (ii) &



"Mother and Child" and Inscription, Nahar collection, Calcutta,



"Mother and Child" and Inscription,



(a) Nandi, (3, A, 60) j



(b) Ganesa. 3 A. (ii) k



(a) Gaņeša at Autsāhī.



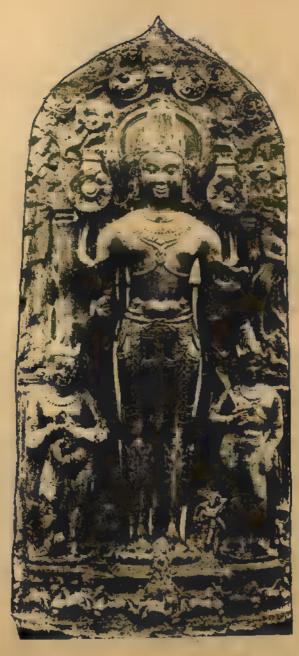
(b) Heramba at Munsiganj.



(a) Kārttikeya, 3, A. (ii) 1



(b) Süryya, 3-A, (ii) a



Suryya from Sukhabaspur 3, A. (8) a



Süryya at Chandimuda.



Sūryya at Sonārang. 3. A. nija



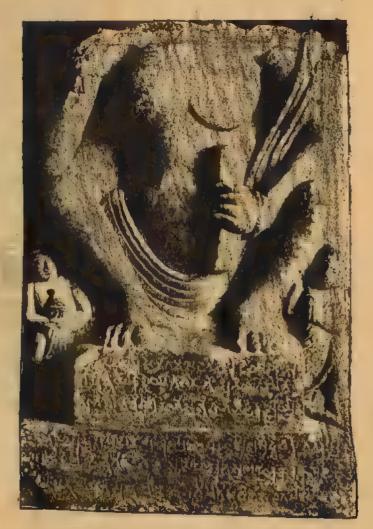
(a) Sūryya from Rājair. 3. A. (iii) a



(b) Süryya at Firingibazar. (See addeudum.)



(a) Revanta. 3. A. (iii) b



(b) Sarasvatī in the Lucknow Museum. (Vide page 187.)



Sarasvati. 3, B. (1) a





(a) Mahişamarddini. E

3. B. (ii) b



(b) Katyayani of Madhavpasa.





Gauri, 3. B. (ii) c



(a) Gaurī at Pāikpādā.



(b) Gaurī from Arial. (Vide addendum.)



Inscribed image of Chandi at Dacca, with an inscription of the 3rd year of Laksmana Sena.



Inscribed Sarvvint from Deulvadi.



(a) Ugra-Tārā of Sikārpur.



(b) Châmuṇḍā, $\frac{3. B. (ii) b}{i}$



(a) Danturā. (See page 211.) (Vangīya Sāhitya Pariṣat, Calcutta.)



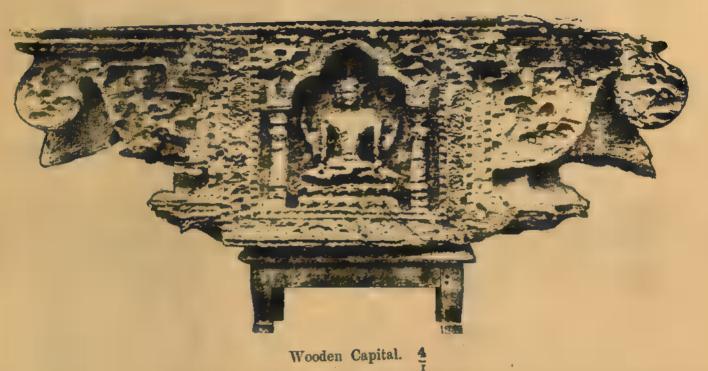
(b) Manasā. (Indian Museum, Calcutta.) See page 219.



(a) Manasa, (Dacca Museum).



(b) Manasā at Silghāt (See page 220.)







(b) The Stone slab, 4



(c) The Stone steps,





(b) Süryya in the Dacca

(a) Dunn Stand 4





Face No. 2.



No. 3.



No. I.





Face II.



Face III.



Face IV.



Inscriptions on Lokanatha, i. A. (ii) a. P. 25.



Inscription on Manju-Sri. P. 28.



Inscription on Syama-Tara. P. 57.

रक्षंश्वाह्य कर्मित कर्

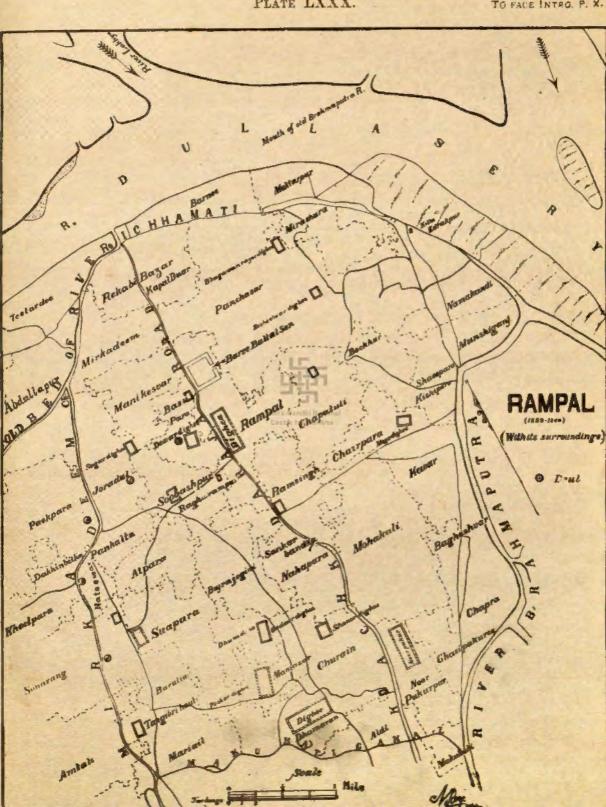
Inscription on the Gauripatta. P. 143.

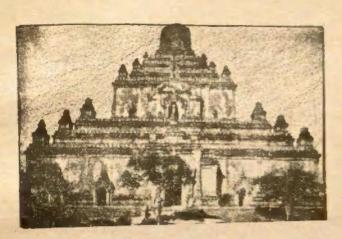
८२ श्रीभेग्य व्यक्ष च २ छ छ ।

Inscription on Mahisamarddini, at Dhāmrāi. P. 196.

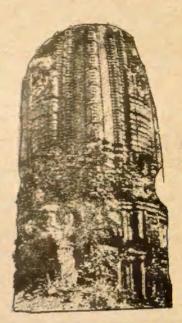


Inscription on Sun-god, 3 A (iii) a. P. 170.





(a) Sulaimani temple Pagan,



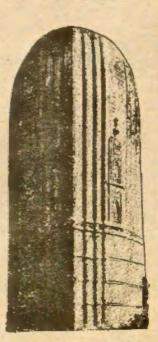
(b) Siddhesvara temple of Bāhulārā—Bankura Dt.



(c) Temple of BhandIsvara, Birbhum Dt.



(d) Math at Rājāvādī. Dacca Dt.



(e) Ichhāi Ghoṣa temple. Burdwan Dt,





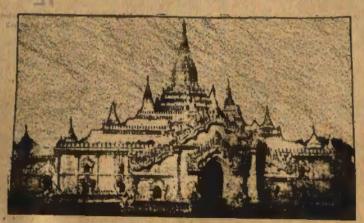


(c) Temple over Arapachana. (b) Temple over the Mahākālī Buddha.

(a) Temple over the Buddha of Paundravardhana.



(d) Thitsawada temple of Pagan.



(e) Ananda temple of Pagan.

